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IN the preparation of this edition of the *Hecuba* and *Medea* of Euripides, I have consulted, and beg to express my obligations to, the works of Mr. F. Paley, Hermann, Pflugk, Elmsley, Porson, Schöne, Schæfer, and the Editor of the Oxford Pocket Classics. The text will be found to be in general that of Dindorf. When I have departed from it, it has been to follow more closely the reading of the manuscripts, except in the two or three cases in which very strong metrical considerations have led me to adopt emendations proposed by Hermann.

EURIPIDIS HECUBA.

DRAMATIS PERSONÆ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ (the Ghost of Polydorus, the youngest Son of Hecuba).

ΕΚΑΒΗ (Hecuba, the widow of Priam, the late King of Troy).

ΧΟΡΟΣ ΑΙΧΜΑΛΩΤΙΔΩΝ ΓΥΝΑΙΚΩΝ (Chorus of Captive Trojan Women).

ΠΟΛΥΞΕΝΗ (Polyxena, Daughter of Hecuba, formerly beloved by Achilles).

ΟΔΥΣΣΕΥΣ (Ulysses, King of Ithaca).

ΤΑΛΘΥΒΙΟΣ (Talthybius, Herald of Agamemnon).

ΘΕΡΑΠΙΑΝΑ (a Handmaid, attendant on Hecuba).

ΑΓΑΜΕΜΝΩΝ (King of Mycenæ, and Chief of the Greeks confederate against Troy).

ΠΟΛΥΜΗΣΤΩΡ (King of the Thracian Chersonæ).

ΥΠΟΘΕΣΙΣ ΕΚΑΒΗΣ.

Μετὰ τὴν Τροίας ἄλωσιν ἄραυτες οἱ Ἕλληνες καθωρμίσθησαν ἐν τῇ ἀντιπέραν Χερρονήσῳ τῆς Θράκης, ἧς Πολυμήστῳ ἦρχεν· οὗ δὴ καὶ κενοτάφιον ἔχωσαν Ἀχιλλεΐ, ἐν Τροίᾳ ταφέντι. διατρίψαντες δὲ ἐκεῖ ἡμέρας δὴ τινας, ἐφ' ᾧ τὰ αὐτῶν εὖ διαθήσονται, ἐπεὶ ἀναχθήσεσθαι ἔμελλον, φανέν τὸ τοῦ Ἀχιλλέως εἰδῶλον ἐπὶ τοῦ τάφου ἐπέσχε τοὺς Ἀχαιοὺς τῆς ἀναγωγῆς, αἰτοῦν γέρας αὐτῷ δοθῆναι τὴν παῖδα Πριάμου Πολυξένην, τὴν καὶ πρότερον κατεγγυηθεῖσαν αὐτῷ ὑπὸ τοῦ πατρὸς, δι' ἣν καὶ ὑπὸ Πάριδος καὶ Διίφωβου τοξευθεὶς ὄλωλεν, ὅτε τὰς ἐγγύας πρὸς τοῦτον πληροῦν ἔμελλε Πρίαμος. Ἕλληνες μὲν οὖν, ὧν εὖ ἔπαθον ὑπ' αὐτοῦ μεμνημένοι, καὶ τιμῶντες τὴν ἀρετὴν τοῦ ἀνδρός, ἐψηφίσαντο σφάζαι τὴν Πολυξένην ἐπὶ τῷ τάφῳ τοῦ ἥρωος. ἔπεμψαν δὲ τὸν Λαέρτου Ὀδυσσεά πρὸς τὴν μητέρα αὐτῆς Ἑκάβην, ὡς ἂν τήν τε παρθένον λάβῃ, καὶ τῷ ποικίλῳ τῶν λόγων (τοιούτος γὰρ ἦν ὁ ἀνὴρ) πείσῃ Ἑκάβην, μὴ δυσχερῶς σχεῖν ἐπὶ τῇ τῆς παιδὸς ἀφαιρέσει. ἔλθων οὖν Ὀδυσσεὺς τήν τε κόρην συναιρομένην εὗρεν αὐτῷ τῆς σπουδῆς, καὶ πείθουσαν τὴν μητέρα, ὡς τεθνήξεσθαι μᾶλλον αὐτῇ προσήκον ἢ τὸ ζῆν παρ' ἀξίαν. σφαγείσης δὲ τῆς παρθένου Ἑκάβη θεράπαιναν αὐτῆς ἔπεμψε παρὰ τὰς ἀκτὰς, ἐφ' ᾧ ὕδωρ ἐκείθεν κομίσαι πρὸς λουτρὸν Πολυξένης. εὗρε δὲ Πολύδωρον ἐκεῖ κείμενον· ἀλοῦσαν γὰρ ὡς ἔγνω τὴν Τροίαν Πολυμήστῳ, σφάξας αὐτὸν ἔρριψεν εἰς τὴν θάλασσαν, ὡς ἂν αὐτὸς ἔχῃ τὸν χρυσόν, ὃν πρὸς αὐτὸν μετὰ τοῦ παιδὸς Πολυδώρου πρῶην Πρίαμος ἔπεμψε λάθρα, ἐπειδὴ ἑώρα τὸ Ἴλιον πρὸς κίνδυνον ἤδη χωροῦν. ἦν δὲ ὁ χρυσὸς οὗτος πολὺς ἄγαν καὶ ἱκανὸς ὀρθῶσαι καὶ αὖθις τὸ γένος τοῦ Πριάμου. ὡς οὖν τοῦτον εὗρεν ἡ δούλη κείμενον ἐπ' ἀκταῖς, ἀνελομένη καὶ τῷ πέπλῳ εἰλίσσασα,

κομίζει πρὸς τὴν Ἑκάβην. καὶ ἡ τὸν τῆς Πολυξένης νεκρὸν, πρὶν ἐκκεκαλύφθαι τοῦτον, εἶναι νομίσασα, ἐπειδὴ ἔγνω Πολύδωρον, ἀθλίως τε ἔσχε, καὶ ὅπως ἀμυνεῖται Πολυμήστορα, μηχανᾶται τοιόνδε· κοινωσαμένη πρότερον τὴν περὶ τοῦτου γνώμην Ἀγαμέμνονι, πέμπει τὴν αὐτῆς δούλην ὡς Πολυμήστορα, αὐτόν τε καὶ τὰ τέκνα πρὸς ἑαυτὴν μετακαλουμένη περὶ τινος ἀναγκαίου πρὸς αὐτὸν κοινώσασθαι. οὗτος μὲν οὖν ἀγνοῶν, ὅτι Πολύδωρος εὗρηται παρὰ τὰς ἀκτὰς, καὶ ἅμα καὶ τισιν ὑποκλαπείς, μετὰ τῶν παίδων πρὸς αὐτὴν ἀφικνεῖται. Ἑκάβη δὲ πρὸς αὐτὸν τοῦτου χάριν ἔφη κεκληκέναι, ἵνα χρυσοῦ θησαυροὺς κεκρυμμένους ὑπ' αὐτῆς ἐν Ἰλίῳ μνηύσῃ. εἰσάγει δὲ καὶ τῆς σκηνῆς ἔνδον, εἰπούσα, ὡς ἂν καὶ ἕτερ' ἅττα αὐτῷ δώσει χρήματα, μεθ' ὧν ἐξῆλθε τῆς Τροίας. ἐκέκρυπτο δὲ εἴσω πλείστος γυναικῶν ὄχλος· σὺν αἷς τοῦτον εἰσελθόντα Ἑκάβη ὀφθαλμῶν τε στερεῖ, καὶ τὰ τέκνα αὐτοῦ ἀποσφάττει. δικάσαντος δὲ αὐτοὺς τοῦ Ἀγαμέμνονος ὕστερον, καὶ τοῦ Πολυμήστορος πολλὰ περὶ τῆς σφαγῆς Πολυδώρου διαπλασάμενου, Ἑκάβη περιεγένετο, ἐλέγξασα αὐτόν, ὡς τοῦ χρυσοῦ χάριν, καὶ οὐχ ὧν προὔτεινε, τὸν παῖδα ἀνείλε, σύμψηφον σχοῦσα καὶ Ἀγαμέμνονα.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν τῇ ἀντιπέραν τῆς Θράκης Χερρονήσῳ· ὁ δὲ Χορὸς συνέστηκεν ἐκ γυναικῶν αἰχμαλωτίδων Τρωάδων, συμμαχησασῶν τῇ Ἑκάβῃ.

ΕΚΑΒΗ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.

Ἦκω, νεκρῶν κευθμῶνα καὶ σκότου πύλας
λιπὼν ἴν' Αἰδης χωρὶς ῥκισται θεῶν,
Πολύδωρος, Ἐκάβης παῖς γεγὼς τῆς Κισσέως.
Πριάμου τε πατρός, ὅς μ', ἐπεὶ Φρυγῶν πόλιν
κίνδυνος ἔσχε δορὶ πεσεῖν Ἑλληνικῷ, 5
δείσας ὑπεξέπεμψε Τρωικῆς χθονὸς
Πολυμήστορος πρὸς δῶμα, Θρηκίου ξένου,
ὃς τὴν ἀρίστην Χερσονησίαν πλάκα
σπείρει, φίλιππον λαὸν εὐθύνων δορί.
πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρα 10
πατὴρ, ἴν', εἴ ποτ' Ἰλίου τείχη πέσοι,
τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου.
νεώτατος δ' ἦν Πριαμιδῶν· ὃ καὶ με γῆς
ὑπεξέπεμψεν· οὔτε γὰρ φέρειν ὄπλα
οὔτ' ἔγχος οἶός τ' ἦν νέψ βραχίονι. 15
ἕως μὲν οὖν γῆς ὄρθ' ἔκειθ' ὀρίσματα,
πύργοι τ' ἄθραυστοι Τρωικῆς ἦσαν χθονὸς,
Ἔκτωρ τ' ἀδελφὸς οὐμὸς ἠντύχει δορὶ,
καλῶς παρ' ἀνδρὶ Θρηκί, πατρὶ φίλῳ ξένῳ,
τροφαῖσιν, ὥς τις πτόρθος, ἠϋξόμην τάλας. 20
ἐπεὶ δὲ Τροία θ' Ἑκτορός τ' ἀπόλλυται
ψυχῇ, πατρίᾳ θ' ἐστία κατεσκάφη,
αὐτὸς δὲ βωμῷ πρὸς θεοδμήτῳ πίτνει,
σφαγεῖς Ἀχιλλέως παιδὸς ἐκ μαιφόνου,

- κτείνει με χρυσοῦ τὸν ταλαίπωρον χαριν 35
 ξένος πατρῶς, καὶ κτανὼν ἐς οἶδμ' ἄλλος
 μεθῆχ', ἵν' αὐτὸς χρυσὸν ἐν δόμοις ἔξη.
 κεῖμαι δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλῳ,
 πολλοῖς διαύλοις κυμάτων φορούμενος,
 ἄκλαυστος, ἄταφος· νῦν δ' ὑπὲρ μητρὸς φίλης 30
 Ἑκάβης ἀΐσσω, σῶμ' ἐρημώσας ἐμὸν,
 τριταῖον ἤδη φέγγος αἰωρούμενος,
 ὅσον περ ἐν γῇ τῇδε Χερσονησίᾳ
 μήτηρ ἐμὴ δύστηνος ἐκ Τροίας πάρα.
 πάντες δ' Ἀχαιοὶ ναῦς ἔχοντες ἥσυχoi 35
 θάσσουσ' ἐπ' ἀκταῖς τῇσδε Θρηκίας χθονός·
 ὁ Πηλέως γὰρ παῖς ὑπὲρ τύμβου φανεῖς
 κατέσχ' Ἀχιλλεὺς πᾶν στράτευμ' Ἑλληνικόν,
 πρὸς οἶκον εὐθύνοντας ἐναλίαν πλάτην·
 αἰτεῖ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην 40
 τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν.
 καὶ τεύξεται τοῦδ', οὐδ' ἀδῶρητος φίλων
 ἔσται πρὸς ἀνδρῶν· ἡ πεπρωμένη δ' ἄγει
 θανεῖν ἀδελφὴν τῷδ' ἐμὴν ἐν ἡματι.
 δυοῖν δὲ παιδῶν δύο νεκρῶ κατόψεται 45
 μήτηρ, ἐμοῦ τε τῆς τε δυστήνου κόρης.
 φανήσομαι γὰρ, ὥς τάφου τλήμων τύχῳ,
 δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.
 τοὺς γὰρ κάτω σθένοντας ἐξητησάμην
 τύμβου κυρῆσαι, κεῖς χέρας μητρὸς πεσεῖν. 50
 τοῦμὸν μὲν οὖν ὅσον περ ἤθελον τυχεῖν
 ἔσται· γεραιᾷ δ' ἐκποδῶν χωρήσομαι
 Ἑκάβῃ· περᾷ γὰρ ἦδ' ὑπὸ σκηνῆς πόδα
 Αἰγαμέμνονος, φάντασμα δειμαίνουσ' ἐμόν.
 φεῦ·
 ὦ μήτερ, ἥτις ἐκ τυραννικῶν δόμων 55
 δούλειον ἡμᾶρ εἶδες, ὥς πράσσεις κακῶς,
 ὅσον περ εὖ ποτ'. ἀντισηκώσας δέ σε
 φθείρει θεῶν τις τῆς πάροιθ' εὐπραξίας.
 ΕΚ. ἄγετ' ὦ παῖδες, τὴν γραῖν πρὸ δόμων,
 ἄγετ', ὀρθοῦσαι τὴν ὁμόδουλον, 60
 Τρωάδες, ὑμῖν, πρόσθε δ' ἀνασσαν.
 λάβετε, φέρετε, πέμπετ', αἰρέτε μου

- γεραιᾶς χειρὸς προσλαζύμεναι·
 κἀγὼ σκολιῷ σκίπωνι χερὸς
 διερεοδομένα, σπεύσω βραδύπουν
 ἦλυσιν ἄρθρων προτιθεῖσα.
 ὦ στεροπὰ Διδῶ, ὦ σκοτία νύξ,
 τί ποτ' αἶρομαι ἔννυχος οὔτῳ
 δείμασι, φάσμασιν ; ὦ πότνια χθῶν,
 μελανοπτερύγων μᾶτερ ὀνείρων,
 ἀποπέμπομαι ἔννυχον ὄψιν,
 ἀν περὶ παιδὸς ἐμοῦ τοῦ σωζομένου κατὰ Θρήκην
 ἀμφὶ Πολυξείνης τε φίλης θυγατρὸς δι' ὀνείρων
 φοβερὰν ὄψιν ἔμαθον, ἐδάην.
 ὦ χθόνιοι θεοί, σώσατε παῖδ' ἐμὸν,
 ὃς μόνος οἴκων ἄγκυρά τ' ἐμῶν,
 τὴν χιονώδη Θρήκην κατέχει,
 ξείνου πατρός φυλακαῖσιν.
 ἔσται τι νέον,
 ἦξει τι μέλος γοερὸν γοεραῖς.
 οὔ ποτ' ἐμὰ φρήν ὦδ' ἀλῖατος
 φρίσσει, ταρβεῖ.
 ποῦ ποτε θείαν Ἑλένου ψυχὰν
 ἢ Κασάνδραν ἐσίδω, Τρωάδες,
 ὥς μοι κρίνωσιν ὀνείρους ;
 εἶδον γὰρ βαλιὰν ἔλαφον λύκου αἵμονι χαλᾷ
 σφαζομέναν, ἀπ' ἐμῶν γονάτων σπασθεῖσαν ἀνάγκῃ
 οἰκτρῶς. καὶ τότε δείμά μοι·
 ἦλθ' ὑπὲρ ἄκρας τύμβου κορυφᾶς
 φάντασμ' Ἀχιλέως·
 ἦται δὲ γέρας τῶν πολυμόχθων
 τινὰ Τρωιάδων.
 ἀπ' ἐμᾶς οὔν, ἀπ' ἐμᾶς τότε παιδὸς
 πέμψατε, δαίμονες, ἱκετεύω.
 ΧΟ. Ἑκάβη, σπουδῇ πρὸς σ' ἐλιάσθην,
 τὰς δεσποσύνους σκηναὶς προλιποῦσ',
 ἔν' ἐκκληρώθην καὶ προσετάχθην
 δούλῃ, πόλεως ἀπελαννομένη
 τῆς Ἰλιάδος, λόγχης αἰχμῇ
 δοριθήρατος πρὸς Ἀχαιῶν,
 οὐδὲν παθέων ἀποκουφίζουσ',

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- ἄλλ' ἀγγελίας βάρος ἀραμένη
 μέγα, σοί τε, γύναι, κήρυξ ἀχέων.
 ἐν γὰρ Ἀχαιῶν πλήρει ξυνόδῳ
 λέγεται δόξαι σὴν παῖδ' Ἀχιλεῖ
 σφάγιον θέσθαι· τύμβον δ' ἐπιβάς
 οἷσθ' ὅτε χρυσέοις ἐφάνη σὺν ὅπλοις,
 τὰς ποντοπόρους δ' ἔσχε σχεδίας,
 λαίφη προτόνοις ἐπερειδομένας,
 τάδε θωύσσω,
- 119
 ποῖ δὴ, Δαναοί, τὸν ἐμὸν τύμβον
 στέλλεσθ' ἀγέραστον ἀφέντες ;
 πολλῆς δ' ἔριδος ξυνέπαισε κλύδων,
 δόξα δ' ἐχώρει δίχ' ἄν' Ἑλλήνων
 στρατὸν αἰχμητὴν, τοῖς μὲν διδόναι
 120
 τύμβῳ σφάγιον, τοῖς δ' οὐχὶ δοκοῦν.
 ἦν δὲ τὸ μὲν σὺν σπεύδων ἀγαθὸν
 τῆς μαντιπόλου βάκχης ἀνέχων
 λέκτρ' Ἀγαμέμνων·
 τὼ Θησείδα δ', ὅζω Ἀθηνῶν,
 125
 δισσῶν μύθων ῥήτορες ἦσαν·
 γνώμη δὲ μιᾷ ξυνεχωρεῖτην,
 τὸν Ἀχίλλειον τύμβον στεφανοῦν
 αἵματι χλωρῷ, τὰ δὲ Κασάνδρας
 130
 λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλείας
 πρόσθεν θήσειν ποτὲ λόγχης.
 σπουδαὶ δὲ λόγων κατατεινομένων
 ἦσαν ἴσαι πῶς, πρὶν ὃ ποικιλόφρων
 κόπῃς, ἡδυλόγος, δημοχαριστὴς
 Λαερτιάδης πείθει στρατιὰν
 135
 μὴ τὸν ἄριστον Δαναῶν πάντων
 δούλων σφαγίων οὔνεκ' ἀπωθεῖν,
 μηδέ τι' εἰπεῖν παρὰ Περσεφόνῃ
 στάντα φθιμένων
 140
 ὥς ἀχάριστοι Δαναοὶ Δαναοῖς
 τοῖς οἰχομένοις ὑπὲρ Ἑλλήνων
 Τροίας πεδίων ἀπέβησαν.
 ἦξει δ' Ὀδυσσεὺς ὅσον οὐκ ἦδη,
 πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν,
 145
 ἔκ τε γεραιᾶς χερὸς ὁρμήσω.

ἀλλ' ἴθι ναοὺς, ἴθι πρὸς βωμοὺς,
 ἴς' Ἀγαμέμνονος ἱκέτις γονάτων·
 κήρυσσε θεοὺς τοὺς τ' οὐρανίδας
 τοὺς θ' ὑπὸ γαίαν.

ἦ γάρ σε λιταὶ διακωλύσουσ'
 ὄρφανὸν εἶναι παιδὸς μελέας,
 ἦ δεῖ σ' ἐπιδεῖν τύμβου προπετῇ
 φοινισσομένην αἵματι παρθένον
 ἐκ χρυσοφόρου

δειρῆς νασμῶ μελαναυγεί.

ΕΚ. οἶ' γὼ μελέα, τί ποτ' ἀπύσω ; 155

ποῖαν ἀχώ ; ποῖον ὄδυρμόν ;
 δειλαία δειλαίου γήρως,
 δουλείας τᾶς οὐ τλατᾶς,
 τᾶς οὐ φερτᾶς· ὦμοι μοι.

τίς ἀμύνει μοι ; ποία γέννα, 160
 ποία δὲ πόλις ;

φροῦδος πρέσβυς, φροῦδοι παῖδες.

ποῖαν, ἦ ταύταν ἦ κείναν,

στείχω ; ποῖ δ' ἦσω ; ποῦ τις

θεῶν ἢ δαίμων ἐπαργός ; 165

ὦ κάκ' ἐνεγκοῦσαι Τρωάδες, ὦ

κάκ' ἐνεγκοῦσαι

πήματ', ἀπωλέσατ', ὠλέσατ'· οὐκέτι μοι βίος
 ἀγαστὸς ἐν φάει.

ὦ τλάμων, ἀγησαί μοι, πόνυς, 170

ἀγησαι τᾷ γραιᾷ

πρὸς τάνδ' αὐλάν· ὦ τέκνον, ὦ παῖ

δυστανοτάτας ματέρος, ἔξελθ'

ἔξελθ' οἴκων· ἄϊε ματέρος

αὐδάν, ὦ τέκνον, ὥς εἰδῆς 175

οἶαν οἶαν αἶω φάμαν

περὶ σᾶς ψυχᾶς.

ΠΟΛΥΞ. ἰὼ,

μᾶτερ μᾶτερ, τί βοᾷς ; τί νέον

καρύξας' οἴκων μ', ὥστ' ὄρνιν,

θάμβει τῷδ' ἐξέπταξας ;

180

ΕΚ. ἰὼ μοι, τέκνον.

ΠΟΛΥΞ. τί με δυσφημεῖς ; φροῖμιά μοι κακά.

ΕΚ. αἰαῖ, σᾶς ψυχᾶς.

ΠΟΛΥΞ. ἐξαύδα, μὴ κρίψῃς δαρὸν.
 δειμαίνω δειμαίνω, μᾶτερ,
 τί ποτ' ἀναστένεις.

185

ΕΚ. τέκνον ὦ, τέκνον μελέας ματρός.

ΠΟΛΥΞ. τί τόδ' ἀγγέλλεις;

ΕΚ. σφάξαι σ' Ἀργείων κοινὰ
 ξυντείνει πρὸς τύμβον γνώμα
 Πηλεΐδα γέννα.

190

ΠΟΛΥΞ. οἴμοι, μᾶτερ, πῶς φθέγγει
 ἀμέγαρτα κακῶν; μάνυσόν μοι
 μάνυσσον, μᾶτερ.

ΕΚ. αὐδῶ, παῖ, δυσφήμους φάμας·
 ἀγγέλλουσ' Ἀργείων δόξαι
 ψήφῳ τᾶς σᾶς περί μοι ψυχᾶς.

195

ΠΟΛΥΞ. ὦ δεινὰ παθοῦς', ὦ παντλάμων,

ὦ δυστάνου μᾶτερ βιοτᾶς,

οἶαν οἶαν αὖ σοι λῶβαν

ἐχθίσταν ἀρρήταν τ'

ὥρσέν τις δαίμων.

οὐκέτι σοι παῖς ἄδ' οὐκέτι δὴ

γῆρα δειλαία δειλαίῳ

ξυνδουλεύσω.

σκύμνον γάρ μ' ὥστ' οὐριθρέπταν

μόσχον δειλαία δειλαιάν

εἰσόψει χειρὸς ἀναρπαστὰν

σᾶς ἄπο, λαιμότομόν θ' Ἄϊδα

γᾶς ὑποπεμπομέναν σκότον, ἔνθα νεκρῶν μέτα

τάλαινα κείσομαι.

200

205

210

σὲ μὲν, ὦ μᾶτερ δύστανε βίου,

κλαίω πανδύρτοις θρήνοις·

τὸν ἐμὸν δὲ βίον, λῶβαν λύμαν τ',

οὐ μετακλαίωμαι, ἀλλὰ θανεῖν μοι

ξυντυχία κρείσσω ἐκύρησεν.

215

ΧΟ. καὶ μὴν Ὀδυσσεὺς ἔρχεται σπονδῇ ποδὸς,

Ἑκάβη, νέον τι πρὸς σὲ σημανῶν ἔπος.

ΩΔ. γύναι, δοκῶ μὲν σ' εἰδέναι γνώμην στρατοῦ

ψήφον τε τὴν κρανθεῖσαν, ἀλλ' ὅμως φράσω.

ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην

220

- σφαζαι πρὸς ὀρθὸν χῶμ' Ἀχιλλείου τάφου.
 ἡμᾶς δὲ πομποὺς καὶ κομιστήρας κόρης
 τάσσουσιν εἶναι· θύματος δ' ἐπιστάτης
 ἱερεὺς τ' ἐπέστη τοῦδε παῖς Ἀχιλλέως.
 οἴσθ' οὖν δ' δρᾶσον; μήτ' ἀποσπασθῆς βία 225
 μήτ' ἐς χερῶν ἄμιλλαν ἐξέλθης ἐμοί·
 γίγνωσκε δ' ἄλκην καὶ παρουσίαν κακῶν
 τῶν σῶν. σοφόν τοι κὰν κακοῖς ἂν δεῖ φρονεῖν.
- ΕΚ. αἰαί· παρέστηχ', ὥς ἔοικ', ἀγὼν μέγας,
 πλήρης στεναγμῶν οὐδὲ δακρύων κενός. 230
 καὶ γὰρ οὐκ ἔθνησκον οὐ μ' ἐχρῆν θανεῖν,
 οὐδ' ὠλεσέν με Ζεὺς, τρέφει δ', ὅπως ὀρῶ
 κακῶν κάκ' ἄλλα μείζον' ἢ τάλαιν' ἐγώ.
 εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
 μὴ λυπρὰ μηδὲ καρδίας δηκτήρια 235
 ἐξιστορήσαι, σοὶ μὲν εἰρήσθαι χρεὼν,
 ἡμᾶς δ' ἀκοῦσαι τοὺς ἐρωτῶντας τάδε.
- ΟΔ. ἔξεστ', ἐρώτα· τοῦ χρόνου γὰρ οὐ φθονῶ.
- ΕΚ. οἴσθ' ἥνίκ' ἦλθες Ἴλιον κατάσκοπος,
 δυσχλαινίᾳ τ' ἄμορφος, ὁμμάτων τ' ἄπο 240
 φόνου σταλαγμοὶ σὴν κατέσταζον γένυν;
- ΟΔ. οἶδ'· οὐ γὰρ ἄκρας καρδίας ἔψασέ μου.
- ΕΚ. ἔγνω δέ σ' Ἑλένη, καὶ μόνη κατεῖπ' ἐμοί;
- ΟΔ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.
- ΕΚ. ἦψω δὲ γονάτων τῶν ἐμῶν ταπεινὸς ὢν; 245
- ΟΔ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.
- ΕΚ. τί δῆτ' ἔλεξας, δούλος ὢν ἐμὸς τότε;
- ΟΔ. πολλῶν λόγων εὐρήμαθ', ὥστε μὴ θανεῖν.
- ΕΚ. ἔσωσα δῆτά σ', ἐξέπεμψά τε χθονός;
- ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε. 250
- ΕΚ. οὐκ οὖν κακύνει τοῖσδε τοῖς βουλευμασιν,
 ὥς ἐξ ἐμοῦ μὲν ἔπαθες οἷα φῆς παθεῖν,
 δρᾶς δ' οὐδὲν ἡμᾶς εὖ, κακῶς δ' ὅσον δύνῃ;
 ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους
 ζηλοῦτε τιμάς· μηδὲ γινώσκοισθέ μοι, 255
 οἳ τοὺς φίλους βλάπτοντες οὐ φροντίζετε,
 ἦν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.
 ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι
 ἐς τήνδε παῖδα ψῆφον ὥρισαν φόνου

- πότερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν 268
 πρὸς τύμβον, ἔνθα βουθυτεῖν μᾶλλον πρέπει;
 ἢ τοὺς κτανόντας ἀνταποκτεῖναι θέλων
 ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον;
 ἀλλ' οὐδὲν αὐτὸν ἦδε γ' εἰργασται κακόν.
 Ἐλένην νιν αἰτεῖν χρῆν τάφῳ προσφάγματα· 265
 κείνη γὰρ ὤλεσέν νιν ἐς Τροίαν τ' ἄγει.
 εἰ δ' αἰχμάλωτον χρεῖ τιν' ἔκκριτον θανεῖν
 κάλλει θ' ὑπερφέρουσαν, οὐχ ἡμῶν τόδε·
 ἢ Τυνδαρίδης γὰρ εἶδος ἐνπρεπεστάτη, 270
 ἀδικοῦσά θ' ἡμῶν οὐδὲν ἦσσαν ἠρέθη.
 τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον·
 ἃ δ' ἀντιδοῦναι δεῖ σ', ἀπαιτούσης ἐμοῦ,
 ἄκουσον. ἦψω τῆς ἐμῆς, ὡς φῆς, χερὸς
 καὶ τῆς γεραιᾶς προσπίπνων παρηίδος·
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγὼ, 275
 χάριν τ' ἀπαιτῶ τὴν τόθ', ἱκετεύω τέ σε,
 μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσης,
 μηδὲ κτάνητε. τῶν τεθνηκότων ἄλις·
 ταύτῃ γέγηθα κάπιλήθομαι κακῶν·
 ἦδ' ἀντὶ πολλῶν ἐστὶ μοι παραψυχῇ, 280
 πόλις, τιθήνη, βάκτρον, ἡγεμῶν ὁδοῦ.
 οὐ τοὺς κρατοῦντας χρεῖ κρατεῖν ἢ μὴ χρεῶν,
 οὐδ' εὐτυχοῦντας εὖ δοκεῖν πράσσειν ἀεὶ.
 καγὼ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,
 τὸν πάντα δ' ὄλβον ἡμαρ ἔν μ' ἀφείλετο. 285
 ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,
 οἴκτειρον· ἐλθὼν δ' εἰς Ἀχαιϊκὸν στρατὸν
 παρηγόρησον, ὥς ἀποκτείνειν φθόνος
 γυναικας, ἃς τὸ πρῶτον οὐκ ἐκτείνετε
 βωμῶν ἀποσπάσαντες, ἀλλ' ὠκτείρατε. 290
 νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσος
 καὶ τοῖσι δούλοις αἵματος κείται πέρι.
 τὸ δ' ἀξίωμα, κἂν κακῶς λέγῃς, τὸ σὸν
 πείσει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἰὼν
 κακὰ τῶν δοκούντων αὐτὸς οὐ ταῦτ' ὀνείρει. 295
 XO. οὐκ ἔστιν οὕτω στερρὸς ἀνθρώπου φύσις,
 ἥτις γόων σῶν καὶ μακρῶν ὀδυρμάτων
 κλύουσα θρήνους οὐκ ἂν ἐκβάλῃ δάκρυ.

- ΘΔ. Ἐκάβη, διδάσκου, μηδὲ τῷ θυμουμένῳ
 τὸν εὖ λέγοντα δυσμενῇ ποιοῦ φρενί. 390
 ἐγὼ τὸ μὲν σὸν σῶμ', ὑφ' οὐπὲρ ἡτύχουν,
 σῶζειν ἔτοιμός εἰμι, κοῦκ ἄλλως λέγω·
 ἃ δ' εἶπον εἰς ἅπαντας, οὐκ ἀρνήσομαι,
 Τροίας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
 σὴν παῖδα δοῦναι σφάγιον ἐξαιτουμένῳ. 395
 ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
 ὅταν τις ἐσθλὸς καὶ πρόθυμος ὦν ἀνὴρ
 μηδὲν φέρηται τῶν κακίωνων πλέον.
 ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,
 θανὼν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνὴρ. 310
 οὐκ οὖν τόδ' αἰσχρὸν, εἰ βλέποντι μὲν φίλῳ
 χρώμεσθ', ἐπεὶ δ' ἄπεστι, μὴ χρώμεσθ' ἔτι ;
 εἶεν· τί δῆτ' ἐρεῖ τις, ἦν τις αὖ φανῇ
 στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία ;
 πότερα μαχοῦμεθ', ἢ φιλοψυχήσομεν, 315
 τὸν κατθανόνθ' ὀρώντες οὐ τιμώμενον ;
 καὶ μὴν ἔμοιγε ζῶντι μὲν, καθ' ἡμέραν
 κεῖ σμίκρ' ἔχοιμι, πάντ' ἂν ἀρκούντως ἔχοι·
 τύμβον δὲ βουλοίμην ἂν ἀξιούμενον
 τὸν ἐμὸν ὀράσθαι· διὰ μακροῦ γὰρ ἡ χάρις. 320
 εἰ δ' οἰκτρὰ πάσχειν φῆς, τὰδ' ἀντάκουέ μου·
 εἰσὶν παρ' ἡμῖν οὐδὲν ἥσσον ἄθλιαι
 γραῖαι γυναῖκες ἡδὲ πρεσβῦται σέθεν,
 νύμφαι τ' ἀρίστων νυμφίων τητώμεναι,
 ὧν ἦδε κεύθει σώματ' Ἰδαία κόνις. 325
 τόλμα τὰδ'· ἡμεῖς δ', εἰ κακῶς νομίζομεν
 τιμᾶν τὸν ἐσθλὸν, ἀμαθίαν ὀφλήσομεν·
 οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους
 ἡγεῖσθε μήτε τοὺς καλῶς τεθνηκότας
 θανμάζεθ', ὥς ἂν ἡ μὲν Ἑλλὰς εὐτυχῇ, 330
 ὑμεῖς δ' ἔχηθ' ὅμοια τοῖς βουλευμασιν.
- ΧΟ. αἰαῖ· τὸ δοῦλον ὥς κακὸν πεφνέκναι,
 τολμᾷ θ' ἃ μὴ χρή, τῇ βίᾳ νικώμενον.
- ΕΚ. ὦ θύγατερ, οὔ μοι μὲν λόγοι πρὸς αἰθέρα
 φροῦδοι μάτην ριφθέντες ἀμφὶ σοῦ φόνον· 335
 σὺ δ' εἰ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,
 σπούδαζε, πάσας ὥστ' ἀηδόνοιο στόμα

φθογγὰς λείσα, μὴ στερηθῆναι βίου.
 πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσέως γόνυ,
 καὶ πείθ'. ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα
 καὶ τῷδε, τὴν σὴν ὥστ' ἐποικτεῖραι τύχην. 349

ΠΟΛΥΞ. ὁρῶ σ', Ὀδυσσεῦ, δεξιὰν ὑφ' εἵματος
 κρύπτοντα χεῖρα, καὶ πρόσωπον ἔμπαλιν
 στρέφοντα, μή σου προσθίγω γενειάδος.
 θάρσει· πέφευγας τὸν ἐμὸν ἰκέσιον Δία· 345
 ὥς ἔψομαί γε, τοῦ τ' ἀναγκαίου χάριν
 θανεῖν τε χρήζουσ'. εἰ δὲ μὴ βουλήσομαι,
 κακὴ φανοῦμαι καὶ φιλόψυχος γυνή.
 τί γάρ με δεῖ ζῆν; ἦ πατὴρ μὲν ἦν ἀναξ
 Φρυγῶν ἀπάντων· τοῦτό μοι πρῶτον βίου· 350
 ἔπειτ' ἐθρέφθην ἐλπίδων καλῶν ὕπο,
 βασιλεῦσι νύμφη, ζῆλον οὐ σμικρὸν γάμων
 ἔχουσ', ὅτου δῶμ' ἐστίαν τ' ἀφίξομαι·
 δέσποινα δ' ἡ δύστηνος Ἰδαίαισιν ἦν
 γυναιξί, παρθένοις ἀπόβλεπτος μέτα, 355
 ἴση θεοῖσι, πλὴν τὸ κατθανεῖν μόνον·
 νῦν δ' εἰμὶ δούλη. πρῶτα μὲν με τοῦνομα
 θανεῖν ἐρᾶν τίθησιν, οὐκ εἰωθὸς ὄν·
 ἔπειτ' ἴσως ἂν δεσποτῶν ὤμων φρένας
 τύχοιμ' ἂν, ὅστις ἀργύρου μ' ὠνήσεται, 360
 τὴν Ἑκτορός τε χιτῶν πολλῶν κάσιν,
 προσθεῖς δ' ἀνάγκην σιτοποιὸν ἐν δόμοις,
 σαῖρειν τε δῶμα κερκίσιν τ' ἐφεστάναι
 λυπρὰν ἄγουσαν ἡμέραν μ' ἀναγκάσει·
 λέχη δὲ τὰμὰ δούλος ὠνητός ποθεν 365
 χρανεῖ, τυράννων πρόσθεν ἡξιωμένα.
 οὐ δῆτ'· ἀφίημ' ὀμμάτων ἐλεύθερον
 φέγγος τόδ', Ἄϊδη προστιθεῖς ἐμὸν δέμας.
 ἄγ' οὖν μ', Ὀδυσσεῦ, καὶ διέργασαί μ' ἄγων·
 οὗτ' ἐλπίδος γὰρ οὔτε του δόξης ὁρῶ 370
 θάρσος παρ' ἡμῖν ὥς ποτ' εὖ πράξαι με χρή.
 κῆτερ, σὺ δ' ἡμῖν μηδὲν ἐμποδὼν γένῃ
 λέγουσα μηδὲ δρῶσα· συμβούλου δέ μοι
 θανεῖν, πρὶν αἰσχροῦ μὴ κατ' ἀξίαν τυχεῖν.
 ὅστις γὰρ οὐκ εἴωθε γεέεσθαι κακῶν, 375
 φέρει μὲν, ἀλγεί δ' αὐχέν' ἐντιθεῖς ζυγῷ.

- θανών δ' ἂν εἶη μάλλον εὐτυχέστερος
ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.
- ΧΟ. δεινὸς χαρακτήρ καπίσημος ἐν βροτοῖς
ἐσθλῶν γενέσθαι, καπὶ μείζον ἔρχεται 380
τῆς εὐγενείας ὄνομα τοῖσιν ἀξίοις.
- ΕΚ. καλῶς μὲν εἶπας, θύγατερ· ἀλλὰ τῷ καλῷ
λύπη πρόσσεστιν. εἰ δὲ δεῖ τῷ Πηλέως
χάριν γενέσθαι παιδί, καὶ ψόγον φυγεῖν
ὑμᾶς, Ὀδυσσεῦ, τήνδε μὲν μὴ κτείνετε, 385
ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως
κεντεῖτε, μὴ φεῖδεσθ'· ἐγὼ τεκον Πάριν,
ὃς παῖδα Θέτιδος ὤλεσεν τόξοις βαλὼν.
- ΟΔ. οὐ σ', ὦ γεραῖα, κατθανεῖν Ἀχιλλέως
φάντασμά· Ἀχαιοὺς, ἀλλὰ τήνδ', ἠτήσατο. 390
- ΕΚ. ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,
καὶ δις τόσον πῶμ' αἵματος γενήσεται
γαίᾳ νεκρῷ τε τῷ τὰδ' ἐξαιτουμένῳ.
- ΟΔ. ἄλις κόρης σῆς θάνατος· οὐ προσοιστέος
ἄλλος πρὸς ἄλλῳ· μηδὲ τόνδ' ὠφείλομεν. 395
- ΕΚ. πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.
- ΟΔ. πῶς ; οὐ γὰρ οἶδα δεσπότης κεκτημένος.
- ΕΚ. ὁποῖα κισσὸς δρυὸς ὅπως τῆσδ' ἔξομαι.
- ΟΔ. οὐκ, ἦν γε πείθῃ τοῖσι σοῦ σοφωτέροις.
- ΕΚ. ὥς τῆσδ' ἐκούσα παιδὸς οὐ μεθήσομαι. 400
- ΟΔ. ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπών·
- ΠΟΛΥΞ. μήτερ, πιθοῦ μοι· καὶ σὺν, παῖ Λαερτίου,
χάλα τοκεῦσιν εἰκότως θυμουμένοις,
σύ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μάχου.
βούλει πεσεῖν πρὸς οὐδας, ἐλκῶσαί τε σὸν 405
γέροντα χρώτα πρὸς βίαν ὠθουμένη,
ἀσχημονῆσαι τ' ἐκ νέου βραχίονος
σπασθεῖσ' ; ἀ πείσει· μὴ σύ γ'· οὐ γὰρ ἄξιον.
ἀλλ', ὦ φίλη μοι μήτερ, ἡδίστην χέρα
δὸς καὶ παρειὰν προσβαλεῖν παρηίδι· 410
ὥς οὐποτ' αὖθις, ἀλλὰ νῦν πανύστατον
ἄκτινα κύκλον θ' ἡλίου προσόψομαι.
τέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων.
ὦ μήτερ, ὦ τεκοῦσ', ἄπειμι δὴ κάτω.
- ΕΚ. ὦ θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν. 415

- ΠΟΛΥΞ. ἀνυμφος, ἀνυμέναιος, ὦν μ' ἐχρῆν τυχεῖν.
 ΕΚ. οἰκτρὰ σὺν, τέκνον, ἀθλία δ' ἐγὼ γυνή.
 ΠΟΛΥΞ. ἐκεῖ δ' ἐν Ἄιδου κείσομαι χωρὶς σέθεν.
 ΕΚ. οἶμοι τί δράσω ; ποῖ τελευτήσω βίον ;
 ΠΟΛΥΞ. δούλη θανοῦμαι, πατὴρ οὗς' ἐλευθέρων. 420
 ΕΚ. ἡμεῖς δὲ πεντήκοντά γ' ἄμμοροι τέκνων.
 ΠΟΛΥΞ. τί σοι πρὸς Ἑκτορ' ἢ γέροντ' εἶπω πόσιν ;
 ΕΚ. ἀγγελλε πασῶν ἀθλιωτάτην ἐμέ.
 ΠΟΛΥΞ. ὦ στέρνα, μαστοὶ θ', οἳ μ' ἐθρέψαθ' ἡδέως.
 ΕΚ. ὦ τῆς ἀώρου θύγατερ ἀθλίας τύχης. 425
 ΠΟΛΥΞ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασάνδρα τέ μοι.
 ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.
 ΠΟΛΥΞ. ὃ τ' ἐν φιλίπποις Θρηξὶ Πολύδωρος κάσις.
 ΕΚ. εἰ ζῇ γ'· ἀπιστῶ δ'· ὦδε πάντα δυστυχῶ.
 ΠΟΛΥΞ. ζῇ καὶ θανούσης ὄμμα συγκλήσει τὸ σόν. 430
 ΕΚ. τέθνηκ'· ἔγωγε πρὶν θανεῖν κακῶν ὕπο.
 ΠΟΛΥΞ. κόμιζ', Ὀδυσσεῦ, μ' ἀμφιθεὶς κάρη πέπλοις·
 ὥς πρὶν σφαγῆναί γ' ἐκτέτῃκα καρδίαν
 θρήνοισι μητρὸς, τήνδε τ' ἐκτέκω γόοις.
 ὦ φῶς· προσειπεῖν γὰρ σὸν ὄνομ' ἔξεστί μοι, 435
 μέτεστι δ' οὐδὲν πλὴν ὅσον χρόνον ξίφους
 βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.
 ΕΚ. οἳ γ' ὧ· προλείπω· λύεται δέ μου μέλη.
 ὦ θύγατερ, ἄψαι μητρὸς, ἔκτεινον χέρα,
 δός· μὴ λίσσης μ' ἄπαιδ'. ἀπωλόμην, φίλαι. 440
 ὥς τὴν Λάκαιναν ξύγγονον Διοσκόροιν
 Ἑλένην ἴδοιμι· διὰ καλῶν γὰρ ὀμμάτων
 αἰσχίστα Τροίαν εἶλε τὴν εὐδαίμονα.
 στρ. δ.
- ΧΟ. αὔρα, ποντιαὶς αὔρα,
 ἄτε ποντοπόρους κομίζεις 445
 θοὰς ἀκάτους ἐπ' οἶδμα λίμνας,
 ποῖ με τὰν μελέαν πορεύσεις ;
 τῷ δουλόσυνος πρὸς οἶκον
 κτηθεῖς· ἀφίξομαι ;
 ἢ Δωρίδος ὄρμον αἶας, 450
 ἢ Φθιάδος, ἐνθα καλλίστων ὑδάτων πατέρα
 φασὶν Ἀπιδανὸν γύας λιπαίνειν ;

ἀντ. α.

ἦ νάσων, ἀλιήρει 455
 κώπα πεμπομέναν τάλαιναν,
 οἰκτρὰν βιοτὰν ἔχουσαν οἴκοις,
 ἔνθα πρωτόγονός τε φοῖνιξ
 δάφνα θ' ἱεροὺς ἀνέσχε
 πτόρθους Λατοῖ φίλα 460
 ὠδῖνος ἄγαλμα δίας ;
 σὺν Δηλιάσιν τε κούραις Ἀρτέμιδός τε θεῶς
 χρυσέαν ἄμπυκα τόξα τ' εὐλόγησω ; 465

στρ. β'.

ἦ Παλλάδος ἐν πόλει
 τᾶς καλλιδίφρου Ἀθαναίας, ἐν κροκέῳ πέπλῳ
 ζεύξομαι ἄρματι πώλους,
 ἐν δαιδαλεαῖσι ποικίλλουσ' ἀνθοκρόκοισι πήναις, 470
 ἦ Τιτάνων γενεὰν,
 τὰν Ζεὺς ἀμφιπύρῳ
 κοιμίζει φλογμῷ Κρονίδας ;

ἀντ. β'.

ᾧμοι τεκέων ἐμῶν, 475
 ᾧμοι πατέρων, χθονός θ', ἃ καπνῷ κατερείπεται
 τυφομένα, δορίληπτος
 πρὸς Ἀργείων· ἐγὼ δ' ἐν ξείνῃ χθονὶ δὴ κέκλημαι 480
 δούλα, λιποῦσ' Ἀσίαν
 Εὐρώπας θεράπναν,
 ἀλλάξας Ἄϊδα θαλάμους.

ΤΑ. ποῦ τὴν ἄνασσαν δῆποτ' οὔσαν Ἰλίου
 Ἑκάβην ἀν' ἐξεύροιμι, Τρῳάδες κόραι ; 485

ΧΟ. αὕτη πέλας σου, νῶτ' ἔχουσ' ἐπὶ χθονὶ,
 Ταλθύβιε, κεῖται, ξυγκεκλημένη πέπλοις.

ΤΑ. ὦ Ζεῦ, τί λέξω ; πότερά σ' ἀνθρώπους ὀράν ;
 ἦ δόξαν ἄλλως τήνδε κεκτήσθαι μάτην
 ψευδῇ, δοκοῦντας δαιμόνων εἶναι γένος, 490
 τύχην δὲ πάντα τὰν βροτοῖς ἐπισκοπεῖν ;
 οὐχ ἧδ' ἄνασσα τῶν πολυχρύσων Φρυγῶν ;
 οὐχ ἧδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ ;
 καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορί,
 αὕτη δὲ, δούλη, γραῦς, ἄπαις, ἐπὶ χθονὶ 495
 κεῖται, κόνει φύρουσα δύστηνον κάρα.

- φεῦ φεῦ. γέρων μὲν εἰμ'· ὅμως δέ μοι θανεῖν
εἶη, πρὶν αἰσχυρᾷ περιπεσεῖν τύχη τινί.
ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον
πλευρὰν ἔπαιρε καὶ τὸ πάλλευκον κᾶρα. 500
- ΕΚ. ἔα· τίς οὗτος σῶμα τοῦμὸν οὐκ ἔῃς
κεῖσθαι; τί κινεῖς μ', ὅστις εἶ, λυπουμενῇ;
ΤΑ. Ταλθύβιος ἦκω, Δαναῦδων ὑπηρέτης,
'Αγαμέμνονος πέμψαντος, ὦ γύναι, μέτα.
- ΕΚ. ὦ φίλτατ', ἄρα καὶ ἐπισφάζαι τάφῳ 505
δοκοῦν 'Αχαιοῖς ἦλθες; ὥς φίλ' ἂν λέγοις.
σπεύδωμεν, ἐγκονῶμεν, ἡγοῦ μοι, γέρον.
- ΤΑ. σὴν παῖδα κατθανοῦσαν ὡς θάψης, γύναι,
ἦκω μεταστείχων σε· πέμπουσιν δέ με
δισσοί τ' 'Ατρεΐδαι καὶ λεῶς 'Αχαιῖκός. 510
- ΕΚ. οἴμοι, τί λέξεις; οὐκ ἄρ' ὡς θανουμένους
μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακά;
ὄλωλας, ὦ παῖ, μητρὸς ἀρπασθεῖς' ἄπο·
ἡμεῖς δ' ἄτεκνοί τοῦπὶ σ'. ὦ τάλαιν' ἐγώ.
πῶς καὶ νιν ἐξεπράξατ'; ἄρ' αἰδούμενοι; 515
ἢ πρὸς τὸ δεινὸν ἦλθεθ', ὡς ἐχθρὰν, γέρον,
κτείνοντες; εἰπὲ, καίπερ οὐ λέξων φίλα.
- ΤΑ. διπλᾶ με χρήσεις δάκρυα κερδᾶναι, γύναι,
σῆς παιδὸς οἴκτω· νῦν τε γὰρ λέγων κακὰ
τέγξω τόδ' ὄμμα, πρὸς τάφῳ θ', ὅτ' ὤλλυτο. 520
παρὴν μὲν ὄχλος πᾶς 'Αχαιῖκού στρατοῦ
πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγᾶς·
λαβὼν δ' 'Αχιλλέως παῖς Πολυξένην χερὸς
ἔστησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγώ·
λεκτοί τ' 'Αχαιῶν ἔκκριτοι νεανίαί, 525
σκίρτημα μόσχου σῆς καθέξοντες χεροῖν,
ἔσποντο· πλήρες δ' ἐν χεροῖν λαβὼν δέπας
πάγχρυσον, ἔρρει χειρὶ παῖς 'Αχιλλέως
χοὰς θανόντι πατρί· σημαίνει δέ μοι
σιγὴν 'Αχαιῶν παντὶ κηρυῖναι στρατῷ. 530
κἀγὼ παραστὰς εἶπον ἐν μέσοις τάδε·
σιγᾶτ', 'Αχαιοὶ, σίγα πᾶς ἔστω λεῶς·
σίγα, σιώπα· νῆνεμον δ' ἔστησ' ὄχλον.
ὁ δ' εἶπεν, ὦ παῖ Πηλέως, πατὴρ δ' ἐμὸς,
δέξαι χοὰς μοι τάσδε κλητηρίους, 535

νεκρῶν ἀγωγούς· ἔλθῃ δ', ὥς πῆλξ μέλαν
 κόρης ἀκραΐφνῆς αἱμ', ὃ σοι δωρούμεθα
 στρατός τε κἀγώ· πρευμαίνης δ' ἡμῖν γενοῦ,
 λῦσαι τε πρύμνας καὶ χαλινωτήρια
 νεῶν δὸς ἡμῖν, πρεμενοῦς τ' ἀπ' Ἰλίου 540
 νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.
 τοσαῦτ' ἔλεξε, πὰς δ' ἐπηύξατο στρατός.
 εἴτ' ἀμφίχρυσον φάσγανον κώπης λαβὼν
 ἐξεΐλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
 νεανίαις ἔνευσε παρθένον λαβεῖν. 545
 ἦ δ', ὥς ἐφράσθη, τόνδ' ἐσήμηνεν λόγον·
 ᾧ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
 ἐκοῦσα θνήσκω· μή τις ἄψηται χρὸς
 τοῦμοῦ· παρέξω γὰρ δέρην εὐκαρδίως.
 ἐλευθέραν δέ μ', ὥς ἐλευθέρα θάνω, 550
 πρὸς θεῶν μεθέντες κτείνατ'. ἐν νεκροῖσι γὰρ
 δούλη κεκληῖσθαι βασιλῆς οὐσ' αἰσχύνομαι.
 λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἄναξ
 εἶπεν μεθεῖναι παρθένον νεανίαις.
 [οἱ δ', ὥς τάχιסט' ἤκουσαν ὑστάτην ὅπα, 555
 μεθήκαν, οὐπὲρ καὶ μέγιστον ἦν κράτος.]
 κάπεῖ τόδ' εἰσήκουσε δεσποτῶν ἔπος,
 λαβοῦσα πέπλους ἐξ ἄκρας ἐπωμίδος
 ἔρρηξε λαγόνος ἐς μέσον παρ' ὀμφαλὸν,
 μαστοὺς τ' ἔδειξε στέρνα θ', ὥς ἀγάλματος, 560
 κάλλιστα· καὶ καθεῖσα πρὸς γαίαν γόνυ
 ἔλεξε πάντων τλημονέστατον λόγον·
 ἰδοὺ τόδ', εἰ μὲν στέρνον, ᾧ νεανία,
 παλεῖν προθυμεῖ, παῖσον, εἰ δ' ὑπ' αὐχένα
 χρήξεις, πάρεστι λαιμὸς εὐτρεπῆς ὄδε. 565
 ὃ δ' οὐ θέλων τε καὶ θέλων, οἶκτῳ κόρης,
 τέμνει σιδήρῳ πνεύματος διαρροάς·
 κρουνοὶ δ' ἐχώρουν· ἦ δὲ καὶ θνήσκουσ' ὅμως
 πολλὴν πρόνοιαν εἶχεν εὐσχήμως πεσεῖν,
 κρύπτουσ' ἃ κρύπτειν ὅμματ' ἀρσένων χρεῶν. 570
 ἐπεὶ δ' ἀφῆκε πνεῦμα θαναασίμῳ σφαγῇ,
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον,
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσιν πυρᾶν,

- κορμούς φέροντες πευκίνους, ὃ δ' οὐ φέρων 575
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·
 ἔστηκας, ὦ κάκιστε, τῇ νεάνιδι
 οὐ πέπλον, οὐδὲ κόσμον ἐν χεροῖν ἔχων ;
 οὐκ εἴ τι δώσων τῇ περισσ' εὐκαρδίῳ
 ψυχὴν τ' ἀρίστη ; τοιάδ' ἀμφὶ σῆς λέγω 580
 παιδὸς θανούσης· εὐτεκνωτάτην δέ σε
 πασῶν γυναικῶν δυστυχεστάτην θ' ὄρω.
- ΧΟ. δεινόν τι πῆμα Πριαμίδαίς ἐπέξεσε
 πόλει τε τῇμῃ· θεῶν ἀναγκαῖον τόδε.
- ΕΚ. ὦ θύγατερ, οὐκ οἶδ' εἰς ὃ τι βλέψω κακῶν, 585
 πολλῶν παρόντων· ἦν γὰρ ἄψωμαί τινος,
 τόδ' οὐκ ἔᾶ με, παρακαλεῖ δ' ἐκείθεν αὖ
 λύπη τις ἄλλη διαδόχος κακῶν κακοῖς.
 καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος
 οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός· 590
 τὸ δ' αὖ λίαν παρεῖλες, ἀγγελθεῖσά μοι
 γενναῖος. οὐκ οὖν δεινὸν, εἰ γῇ μὲν κακῇ
 τυχοῦσα καιροῦ θεόθεν εὖ στάχυν φέρει,
 χρηστῇ δ' ἁμαρτοῦς· ὧν χρεῶν αὐτὴν τυχεῖν
 κακὸν δίδωσι καρπὸν, ἄνθρωποις δ' αἰὲ 595
 ὃ μὲν πονηρὸς οὐδὲν ἄλλο πλὴν κακὸς,
 ὃ δ' ἐσθλὸς ἐσθλὸς, οὐδὲ συμφορᾶς ὑπο
 φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' αἰὲ.
 ἄρ' οἱ τεκόντες διαφέρουσιν, ἢ τροφαί ;
 ἔχει γε μέντοι καὶ τὸ θρεφθῆναι καλῶς 600
 δίδαξιν ἐσθλοῦ· τοῦτο δ' ἦν τις εὖ μάθη,
 οἶδεν τό γ' αἰσχροῦν, κανόνι τοῦ καλοῦ μαθών.
 καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην·
 σὺ δ' ἔλθε καὶ σήμηνον Ἀργείοις τάδε,
 μὴ θιγγάνειν μοι μηδέν', ἀλλ' εἵργειν ὄχλον 605
 τῆς παιδός. ἐν τοι μυρίῳ στρατεύματι
 ἀκόλαστος ὄχλος ἱαντική τ' ἀναρχία
 κρείσσων πυρὸς, κακὸς δ' ὃ μὴ τι δρῶν κακόν.
 σὺ δ' αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι,
 βάψασ' ἐνεγκε δεῦρο ποντίας ἁλὸς, 610
 ὥς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν
 νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον
 λούσω προθῶμαί θ'· ὥς μὲν ἀξία, πόθεν ;

οὐκ ἂν δυναίμην· ὥς δ' ἔχω· τί γὰρ πάθω;
κόσμον τ' ἀγείρας' αἰχμαλωτίδων πάρα, 615
αἷ μοι παρέδρουι τῶνδ' ἔσω σκηνωμάτων
ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότης
λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων.
ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι,
ὦ πλείστ' ἔχων κάλλιστά τ', εὐτεκνώτατε 620
Πρίαμε, γεραῖά θ' ἦδ' ἐγὼ μήτηρ τέκνων,
ὥς ἐς τὸ μηδὲν ἤκομεν, φρονήματος
τοῦ πρὶν στερέντες. εἴτα δῆτ' ὀγκούμεθα
ὁ μὲν τις ἡμῶν πλουσίοις ἐν δώμασι,
ὁ δ' ἐν πολίταις τίμιος κεκλημένος. 625
τὰ δ' οὐδέν· ἄλλων φροντίδων βουλευμάτα,
γλώσσης τε κόμπιοι. κείνος ὀλβιώτατος,
ὅτφ κατ' ἡμαρ τυγχάνει μηδὲν κακόν.

στρ.

ΧΟ. ἔμοι χρῆν συμφορὰν,
ἔμοι χρῆν πημονὰν γενέσθαι, 630
Ἰδαίαν ὅτε πρῶτον ὕλαν
Ἀλέξανδρος εἰλατίναν
ἐτάμεθ', ἄλιον ἐπ' οἶδμα ναυστολήσων
Ἑλένας ἐπὶ λέκτρα, τὰν καλλίσταν ὁ χρυσοφαῆς 635,6
Ἄλιος αὐγάζει.

ἀντ.

ποιοὶ γὰρ καὶ πόνων
ἀνάγκαι κρείσσονες κυκλοῦνται. 640
κοινὸν δ' ἐξ ἰδίας ἀνοίας
κακὸν τᾷ Σιμουντίδι γᾶ
ὀλέθριον ἔμολε, συμφορά τ' ἀπ' ἄλλων.
ἐκρίθη δ' ἔρις, ἂν ἐν Ἰδᾷ κρίνει τρισσὰς μα-
κάρων 645
παῖδας ἀνὴρ βούτας,

ἐπφδ.

ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάνθρων λῶβᾳ·
στένει δὲ καὶ τις ἀμφὶ τὸν εὐροον Εὐρώταν 650
Λάκαινα πολυδάκρυτος ἐν δόμοις κόρα,
πολιόν τ' ἐπὶ κρᾶτα μάτηρ
τέκνων θανόντων τίθεται χέρα,
δρύπτεται τε παρειᾶν, 655

- δίαιμον ὄνυχα τιθεμένα σπαραγμοῖς.
- ΘΕ. γυναῖκες, Ἐκάβη ποῦ ποθ' ἡ παναθλία,
ἡ πάντα νικῶσ' ἄνδρα καὶ θῆλυν σποράν
κακοῖσιν; οὐδεὶς στέφανον ἀνθαιρήσεται. 660
- ΧΟ. τί δ', ὦ τάλαινα σῆς κακογλώσσου βοῆς;
ὥς οὐποθ' εὐδαι λυπρά σου κηρύγματα.
- ΘΕ. Ἐκάβη φέρω τόδ' ἄλγος· ἐν κακοῖσι δὲ
οὐ ῥάδιον βροτοῖσιν εὐφημεῖν στόμα.
- ΧΟ. καὶ μὴν περῶσα τυγχάνει δόμων ὕπερ
ἧδ', ἐς δὲ καιρὸν σοῖσι φαίνεται λόγοις. 665
- ΘΕ. ὦ παντάλαινα, κἄτι μᾶλλον ἢ λέγω,
δέσποιν', ὀλωλας, οὐκέτ' εἰ βλέπουσα φῶς,
ἅπαις, ἄναδρος, ἄπολις, ἐξεφθαρμένη.
- ΕΚ. οὐ καινὸν εἶπας, εἰδόσιν δ' ὠνείδισας.
ἀτὰρ τί νεκρὸν τόνδε μοι Πολυξένης
ἦκεις κομίζουσ', ἧς ἀπηγγέλθη τάφος
πάντων Ἀχαιῶν διὰ χερὸς σπουδῆν ἔχειν;
ΘΕ. ἧδ' οὐδὲν οἶδεν, ἀλλὰ μοι Πολυξένην
θρηνεῖ, νέων δὲ πημάτων οὐχ ἄπτεται. 670
- ΕΚ. οἱ γὰρ τάλαινα, μὴν τὸ βακχεῖον κἄρα
τῆς θεσπιωδοῦ δεῦρο Κασάνδρας φέρεις;
ΘΕ. ζῶσαν λέλακας, τὸν θανόντα δ' οὐ στένεις
τόνδ'. ἀλλ' ἄθρησον σῶμα γυμνωθὲν νεκροῦ,
εἰ σοι φανεῖται θαῦμα καὶ παρ' ἐλπίδας. 680
- ΕΚ. οἴμοι, βλέπω δὴ παῖδ' ἐμὸν τεθυνηκότα
Πολύδωρον, ὃν μοι Θρηξ' ἔσωζ' οἴκοις ἀνῆρ.
ἀπωλόμην δύστηνος, οὐκέτ' εἰμὶ δῆ.
ὦ τέκνον, τέκνον
αἰαῖ, κατάρχομαι νόμον
βακχεῖον, ἐξ ἀλάστορος
ἀρτιμαθῆς κακῶν. 695
- ΘΕ. ἔγνωσ γὰρ ἄτην παιδὸς, ὦ δύστηνε σύ;
ΕΚ. ἄπιστ' ἄπιστα, καινὰ καινὰ δέρκομαι.
ἕτερα δ' ἀφ' ἐτέρων κακὰ κακῶν κυρεῖ
οὐδέποτε ἄστένακτος, ἀδάκρυτος ἁμέρα ἐπισχῆσει. 690
- ΧΟ. δεῖν', ὦ τάλαινα, δεινὰ πάσχομεν κακά.
- ΕΚ. ὦ τέκνον τέκνον ταλαίνας ματρὸς,
τίνι μόρφ θηθήσκεις; τίνι πότμφ κεῖσαι; πρὸς τίνος
ἀνθρώπων; 695

- ΘΕ. οὐκ οἶδ'. ἐπ' ἀκταῖς νιν κυρῶ θαλασσίαις.
 ΕΚ. ἐκβλητον, ἧ πέσημα φοινίου δορός,
 ἐν ψαμάθφ λευρᾷ ; 706
- ΘΕ. πόντου νιν ἐξήνεγκε πελάγιος κλύδων.
 ΕΚ. ὦμοι, αἰαῖ, ἔμαθον ἐνυπνον ὀμμάτων
 ἐμῶν ὄψιν, οὐδὲ παρέβα με φάσμα μελανόπτερον 705
 ἂν ἐσεῖδον ἀμφί σ', ὦ τέκνον, οὐκέτ' ὄντα Διὸς ἐν φάει.
- ΧΟ. τίς γάρ νιν ἔκταν' ; οἶσθ' ὄνειρόφρων φράσαι ;
 ΕΚ. ἐμὸς ἐμὸς ξένος, Θρήκιος ἱππότης,
 ἔν' ὁ γέρων πατὴρ ἔθετό νιν κρύψας. 710
- ΧΟ. ὦμοι, τί λέξεις ; χρυσὸν ὥς ἔχη κτανῶν ;
 ΕΚ. ἄρρητ', ἀνωνόμαστα, θαυμάτων πέρα,
 οὐχ ὅσι', οὐδ' ἀνεκτά. ποῦ δίκᾳ ξένων ; 715
 ὦ κατάρατ' ἀνδρῶν, ὥς διεμοιράσω
 χροᾶ, σιδαρέφ τεμῶν φασγάνφ
 μέλεα τοῦδε παιδὸς, οὐδ' ὥκτισας. 720
- ΧΟ. ὦ τλήμων, ὥς σε πολυπονωτάτην βροτῶν
 δαίμων ἔθηκεν, ὅστις ἐστὶ σοι βαρὺς.
 ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότην δέμας
 Ἀγαμέμνονος, τοῦνθένδε σιγῶμεν, φίλοι. 725
- ΑΓ. Ἐκάβη, τί μέλλεις παῖδα σὴν κρύπτειν τάφφ
 ἐλθοῦσ', ἐφ' οἷσπερ Ταλθύβιος ἡγγειλέ μοι
 μὴ θιγγάνειν σῆς μηδέν' Ἀργείων κόρης ;
 ἡμεῖς μὲν οὖν ἐῶμεν, οὐδὲ ψαύομεν·
 σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἐμέ. 730
 ἦκω δ' ἀποστελῶν σε· τὰκεῖθεν γὰρ εὖ
 πεπραγμέν' ἐστίν, εἴ τι τῶνδ' ἐστὶν καλῶς.
 ἕα· τίν' ἀνδρα τόνδ' ἐπὶ σκηναῖς ὀρῶ
 θανόντα Τρώων ; οὐ γὰρ Ἀργείων, πέπλοι
 δέμας περιπτύσσοντες ἀγγέλλουσίν μοι. 735
- ΕΚ. δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,
 Ἐκάβη, τί δράσω ; πότερα προσπέσω γόνυ
 Ἀγαμέμνονος τοῦδ', ἧ φέρω σιγῇ κακά ;
- ΑΓ. τί μοι προσώπφ νῶτον ἐγκλίνασα σὸν
 δῦρει, τὸ πραχθέν δ' οὐ λέγεις, τίς ἐσθ' ὅδε. 740
- ΕΚ. ἀλλ' εἴ με δούλην πολεμίαν θ' ἡγούμενος
 γονάτων ἀπώσαιοι, ἄλγος ἂν προσθείμεθα.
- ΑΓ. οὔτοι πέφυκα μάντις, ὥστε μὴ κλύων
 ἐξιπτορῆσαι σῶν ὁδὸν βουλευμάτων.

- ΕΚ. ἄρ' ἐκλογίζομαι γε πρὸς τὸ δυσμενὲς 745
 μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς ;
- ΑΓ. εἴ τοί με βούλει τῶνδε μηδὲν εἰδέναι,
 ἐς ταῦτόν ἤκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.
- ΕΚ. οὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ 750
 τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε ;
 τολμᾶν ἀνάγκη, κἂν τύχῳ κἂν μὴ τύχῳ.
 Ἀγάμεμνον, ἰκετεύω σε τῶνδε γουνάτων
 καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.
- ΑΓ. τί χρῆμα μαστεύουσα ; μὴν ἐλεύθερον 755
 αἰῶνα θέσθαι ; ῥάδιον γάρ ἐστί σοι.
- ΕΚ. οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρουμένην,
 αἰῶνα τὸν ζύμπαντα δουλεῦσαι θέλω.
- ΑΓ. καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς ;
- ΕΚ. οὐδέν τι τούτων ὧν σὺ δοξάζεις, ἄναξ. 760
 ὀρᾷς νεκρόν τόνδ', οὐ καταττάζω δάκρυ ;
- ΑΓ. ὀρῶ· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.
- ΕΚ. τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο.
- ΑΓ. ἔστιν δὲ τίς σῶν οὗτος, ὦ τλήμων, τέκνων ;
- ΕΚ. οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλῖω.
- ΑΓ. ἦ γάρ τιν' ἄλλον ἔτεκες ἢ κείνους, γύναι ; 765
- ΕΚ. ἀνόνητά γ', ὡς ἔοικε, τόνδ' ὃν εἰσορᾷς.
- ΑΓ. ποῦ δ' ὧν ἐτύγχαν', ἠνίκ' ὦλλυτο πτόλις ;
- ΕΚ. πατήρ νιν ἐξέπεμψεν, ὀρρωδῶν θανεῖν.
- ΑΓ. ποῖ τῶν τότ' ὄντων χωρίσας τέκνων μόνον ;
- ΕΚ. ἐς τήνδε χώραν, οὐπὲρ ἠϋρέθη θανῶν. 770
- ΑΓ. πρὸς ἄνδρ', ὃς ἄρχει τῆσδε Πολυμήστωρ χθονός ;
- ΕΚ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.
- ΑΓ. θνήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών ;
- ΕΚ. τίνος δ' ὑπ' ἄλλον ; Θρήξ νιν ὤλεσε ξένος.
- ΑΓ. ὦ τλήμων, ἦ που χρυσὸν ἠράσθη λαβεῖν ; 775
- ΕΚ. τοιαῦτ', ἐπειδὴ ξυμφορὰν ἔγνω Φρυγῶν.
- ΑΓ. ἠῦρες δὲ ποῦ νιν, ἦ τίς ἠνεγκεν νεκρόν ;
- ΕΚ. ἦδ', ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.
- ΑΓ. τοῦτον ματεύουσ', ἦ πονοῦσ' ἄλλον πόνον ;
- ΕΚ. λούτρ' ᾗχετ' οἴσουσ' ἐξ ἁλὸς Πολυξένη. 780
- ΑΓ. κτανών νιν, ὡς ἔοικεν, ἐκβάλλει ξένος.
- ΕΚ. θαλασσόπλαγκτόν γ', ὧδε διατεμὼν χροά.
- ΑΓ. ὦ σχετλία σὺ τῶν ἀμετρήτων πόνων.

- ΕΚ. ὀλωλα, κούδεν λοππὸν, Ἀγάμεμνον, κακῶν.
 ΑΓ. φεῦ φεῦ· τίς οὕτω δυστυχῆς ἔφυ γυνή; 785
 ΕΚ. οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.
 ἀλλ' ὦνπερ οὔνεκ' ἀμφὶ σὸν πίπτω γόνυ,
 ἄκουσον. εἰ μὲν ὀσιά σοι παθεῖν δοκῶ,
 στέργοιμ' ἄν· εἰ δὲ τοῦμπαλιν, σύ μοι γενοῦ
 τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένου, 790
 ὃς οὔτε τοὺς γῆς νέρθειν οὔτε τοὺς ἄνω
 δέϊσας δέδρακεν ἔργον ἀνοσιώτατον,
 κοινῆς τραπέζης πολλάκις τυχὼν ἐμοί,
 [ξενίας τ' ἀριθμῶ πρῶτα τῶν ἐμῶν φίλων·
 τυχὼν δ' ὅσων δεῖ καὶ λαβὼν προμηθεῖαν,] 795
 ἔκτεινε, τύμβου δ', εἰ κτανεῖν ἐβούλετο,
 οὐκ ἤξίωσεν, ἀλλ' ἀφήκε πόντιον.
 ἡμεῖς μὲν οὖν δοῦλοί τε κἀσθενεῖς ἴσως·
 ἀλλ' οἱ θεοὶ σθένουσι χῶ κείνων κρατῶν
 νόμος· νόμῳ γὰρ τοὺς θεοὺς ἡγούμεθα, 800
 καὶ ζῶμεν ἄδικα καὶ δίκαι' ὠρισμένοι.
 ὃς ἐς σ' ἀνελθὼν εἰ διαφθαρήσεται,
 καὶ μὴ δίκην δώσουσιν οἴτινες ξένους
 κτείνουσιν ἢ θεῶν ἱρὰ τολμῶσιν φέρειν,
 οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον. 805
 ταῦτ' οὖν ἐν αἰσχυρῷ θέμενος αἰδέσθητί με,
 οἴκτειρον ἡμᾶς, ὥς γραφεύς τ' ἀποσταθεῖς
 ἰδοῦ με κἀνάθηρσον οἷ' ἔχω κακά.
 τύραννος ἦν ποτ', ἀλλὰ νῦν δούλη σέθεν,
 εὖπαις ποτ' οὔσα, νῦν δὲ γραῦς ἅπαις θ' ἅμα, 810
 ἅπολις, ἔρημος, ἀθλιωτάτη βροτῶν.
 οἴμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα;
 ἔοικα πράξειν οὐδέν· ὦ τάλαιν' ἐγώ.
 τί δῆτα θνητοὶ τᾶλλα μὲν μαθήματα
 μοχθοῦμεν ὥς χρηῖ πάντα καὶ μαστεύομεν, 815
 πειθῶ δὲ τῇν τύραννον ἀνθρώποις μόνην
 οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν
 μισθοὺς διδόντες μανθάνειν, ἵν' ἦν ποτε
 πείθειν ἅ τις βούλοιτο, τυγχάνειν θ' ἅμα;
 πῶς οὖν ἔτ' ἂν τις ἐλπίσαι πράξειν καλῶς; 820
 οἱ μὲν τοσοῦτοι παῖδες οὐκέτ' εἰσὶ μοι,
 αὐτὴ δ' ἐπ' αἰσχυροῖς αἰχμάλωτος οἴχομαι·

- καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκονθ' ὄρω.
καὶ μὴν ἴσως μὲν τοῦ λόγου κενὸν τόδε,
Κύπριν προβάλλειν· ἀλλ' ὅμως εἰρήσεται· 825
πρὸς σοῖσι πλευροῖς παῖς ἐμὴ κοιμίζεται
ἢ φοιβὰς, ἣν καλοῦσι Κασάνδραν Φρύγες.
ποῦ τὰς φίλας δῆτ' εὐφρόνας δείξεις, ἀναξ,
ἢ τῶν ἐν εὐνῇ φιλτάτων ἀσπασμάτων
χάριν τίν' ἔξει παῖς ἐμῇ, κείνης δ' ἐγώ ; 830
[ἐκ τοῦ σκότου γὰρ τῶν τε νυκτέρων πάνν
φίλτρων μεγίστη γίγνεται βροτοῖς χάρις.]
ἄκουε δὴ νυν· τὸν θανόντα τόνδ' ὄρῃς ;
τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν
δράσεις· ἐνός μοι μῦθος ἐνδεὴς ἔτι. 835
εἴ μοι γένοιτο φθόγγος ἐν βραχίονι
καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει,
ἢ Δαιδάλου τέχναισιν ἢ θεῶν τινος,
ὥς πάνθ' ὁμαρτῇ σὼν ἔχοιτο γουνάτων
κλαίοντ', ἐπισκῆπτοντα παντοίους λόγους. 840
ὦ δέσποτ', ὦ μέγιστον Ἑλλήσιν φάος,
πιθοῦ, παράσχεσ χεῖρα τῇ πρεσβύτιδι
τιμωρὸν, εἰ καὶ μηδὲν ἔστιν, ἀλλ' ὅμως.
ἔσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν
καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἀεί. 845
- ΧΟ. δεινὸν γε, θνητοῖς ὥς ἅπαντα συμπίπτει,
καὶ τὰς ἀνάγκας οἱ νόμοι διώρισαν,
φίλους τιθέντες τοὺς τε πολεμιωτάτους,
ἐχθροὺς τε τοὺς πρὶν εὐμενεῖς ποιούμενοι.
- ΑΓ. ἐγὼ σὲ καὶ σὸν παῖδα καὶ τύχας σέθεν, 850
Ἐκάβη, δι' οἴκτου χεῖρά θ' ἱκεσίαν ἔχω,
καὶ βούλομαι θεῶν θ' οὔνεκ' ἀνόσιον ξένον
καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην,
εἴ πως φανεῖν γ' ὥστε σοί τ' ἔχειν καλῶς,
στρατῶ τε μὴ δόξαιμι Κασάνδρας χάριν 855
Θρήκης ἀνακτι τόνδε βουλευσai φόνον.
ἔστιν γὰρ ἢ ταραγμὸς ἐμπέπτωκέ μοι·
τὸν ἄνδρα τοῦτον φίλιον ἡγεῖται στρατὸς,
τὸν κατθανόντα δ' ἐχθρόν· εἰ δὲ σοὶ φίλος
ὄδ' ἔστι, χωρὶς τοῦτο κοῦ κοινὸν στρατῶ. 860
πρὸς ταῦτα φρόντιζ'· ὥς θέλοντα μὲν μ' ἔχεις

σοὶ ξυμπονήσαι καὶ ταχὺν προσαρκέσαι,
βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

ΕΚ. φεῦ·

οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·
ἢ χρημάτων γὰρ δοῦλός ἐστιν ἢ τύχης,
ἢ πλῆθος αὐτὸν πόλεος ἢ νόμων γραφαὶ
εἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.
ἐπεὶ δὲ ταρβεῖς τῷ τ' ὄχλῳ πλέον νέμεις,
ἐγὼ σε θήσω τοῦδ' ἐλεύθερον φόβου.

865

ξύνισθι μὲν γὰρ, ἣν τι βουλεύσω κακὸν
τῷ τόνδ' ἀποκτείναντι, συνδράσῃς δὲ μή.
ἣν δ' ἐξ Ἀχαιῶν θόρυβος ἢ ἴπικουρία,
πάσχοντος ἀνδρὸς Ὀρηκὸς οἷα πείσεται,
φανῇ τις, εἴργε μὴ δοκῶν ἐμὴν χάριν.

870

τὰ δ' ἄλλα θάρσει· πάντ' ἐγὼ θήσω καλῶς.

875

ΑΓ. πῶς οὖν; τί δράσεις; πότερα φάσγανον χερὶ
λαβοῦσα γραῖα φῶτα βάρβαρον κτενεῖς,
ἢ φαρμάκοισιν, ἢ ἴπικουρίᾳ τίνι;
τίς σοι ξυνέσται χεῖρ; πόθεν κτήσῃ φίλους;

ΕΚ. στέγαι κεκεύθασ' αἶδε Τρῳάδων ὄχλον.

880

ΑΓ. τὰς αἰχμαλώτους εἶπας, Ἑλλήνων ἄγραν;

ΕΚ. ξὺν ταῖσδε τὸν ἐμὸν φονέα τιμωρήσομαι.

ΑΓ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος;

ΕΚ. δεινὸν τὸ πλῆθος, ξὺν δόλῳ τε δύσμαχον.

ΑΓ. δεινόν· τὸ μέντοι θῆλυ μέμφομαι γένος.

885

ΕΚ. τί δ'; οὐ γυναικες εἶλον Αἰγύπτου τέκνα,
καὶ Λῆμνον ἄρδην ἀρσένων ἐξέφκισαν;
ἀλλ' ὥς γενέσθω· τόνδε μὲν μέθες λόγον,
πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
γυναῖκα. καὶ σὺ, Ὀρηκὶ πλαθείσα ξένῳ,
λέξον, καλεῖ σ' ἄνασσα δήποτ' Ἰλίου

890

Ἐκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,
καὶ παῖδας· ὥς δεῖ καὶ τέκν' εἰδέναι λόγους
τοὺς ἐξ ἐκείνης. τὸν δὲ τῆς νεοσφαγοῦς
Πολυξένης ἐπίσχεσ, Ἀγάμεμνον, τάφον,
ὥς τῷδ' ἀδελφῷ πλησίον μιᾷ φλογί,
δισσῇ μέριμνᾳ μητρὶ, κρυφθῆτον χθονί.

895

ΑΓ. ἔσται τὰδ' οὕτως· καὶ γὰρ εἰ μὲν ἦν στρατῷ
πλοῦς, οὐκ ἂν εἶχον τήνδε σοὶ δοῦναι χάριν·

νῦν δ', οὐ γὰρ ἔησ' οὐρίους πνοὰς θεὸς, 900
 μένειν ἀνάγκη πλοῦν ὀρώντας ἥσυχον.
 γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε,
 ἰδίᾳ θ' ἐκάστω καὶ πόλει, τὸν μὲν κακὸν
 κακὸν τι πάσχειν τὸν δὲ χρηστὸν εὐτυχεῖν.

στρ. α.

ΧΟ. σὺ μὲν, ὦ πατὴρ Ἰλιάς, 905
 τῶν ἀπορρήτων πόλις εὐκέτι λέξει·
 τοῖον Ἑλλάνων νέφος ἀμφί σε κρύπτει
 δορὶ δὴ δορὶ πέρσαν.

ἀπὸ δὲ στεφάναν κέκαρσαι 910
 πύργων, κατὰ δ' αἰθάλου
 κηλὶδ' οἰκτροτάταν κέχρωσαι,
 τάλαιν', οὐκέτι σ' ἐμβατεύσω.

ἀντ. α.

μεσονύκτιος ὠλλύμαν, 915
 ἦμος ἐκ δείπνων ὕπνος ἡδὺς ἐπ' ὄσσοις
 κλιδνᾶται, μολπᾶν δ' ἄπο καὶ χοροποιῶν
 θυσιᾶν καταπαύσας

πόσις ἐν θαλάμοις ἔκειτο, 920
 ξυστὸν δ' ἐπὶ πασσάλῳ,
 ναύταν οὐκέθ' ὀρῶν ὄμιλον
 Τροίαν Ἰλιάδ' ἐμβεβωτα.

στρ. β'.

ἐγὼ δὲ πλόκαμον ἀναδέτοις 925
 μίτραισιν ἐρρυθμίζομαν
 χρυσέων ἐνόπτρων

λεύσσουσ' ἀτέρμονας εἰς αὐγὰς, 930
 ἐπιδέμνιος ὥς πέσοιμ' ἐς εὐνάν.
 ἀνὰ δὲ κέλαδος ἔμολε πόλιν·
 κέλευσμα δ' ἦν κατ' ἄστν Τροίας τόδ' ὦ
 παῖδες Ἑλλάνων, πότε δὴ πότε τὰν
 Ἰλιάδα σκοπιὰν πέρσαντες ἤξετ' οἴκους;

ἀντ. β'.

λέχη δὲ φίλια μονόπεπλος 935
 λιποῦσα, Δωρὶς ὥς κόρα,
 σεμνὰν προσίζουσ'
 οὐκ ἦνυσ' Ἄρτεμιν ἃ τλάμων
 ἄγομαι δὲ θανόντ' ἰδοῦσ' ἀκοίταν

τὸν ἐμὸν ἄλιον ἐπὶ πέλαγος,
 πόλιν τ' ἀποσκοποῦσ', ἐπεὶ νόστιμον
 ναῦς ἐκίνησεν πόδα καὶ μ' ἀπὸ γᾶς 940
 ὥρισεν Ἰλιάδος, τάλαιν', ἀπείπον ἄλγει.

ἐπφδ.

τὰν τοῖν Διοσκόροιν Ἑλέναν κάσιν, Ἰδαῖόν τε βούταν
 αἰνόπαριν κατάρq
 διδοῦσ', ἐπεὶ με γᾶς 945
 ἐκ πατρώας ἀπώλεσεν
 ἐξώκισέν τ' οἴκων γάμος, οὐ γάμος, ἀλλ ἁλάστορός τις
 οἰζύς·

ἂν μήτε πέλαγος ἄλιον ἀπαγάγοι πάλιν, 950,1
 μήτε πατρῶν ἵκοιτ' ἐς οἶκον.

ΠΟΛΥΜ. ὦ φίλτατ' ἀνδρῶν Πρίαμε, φιλτάτη δὲ σὺ,
 Ἑκάβη, δακρύω σ' εἰσορῶν πόλιν τε στήν,
 τήν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν. 953
 φεῦ·

οὐκ ἔστιν οὐδὲν πιστὸν οὔτ' εὐδοξία
 οὔτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.
 φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω,
 ταραγμὸν ἐντιθέντες, ὥς ἀγνωσία
 σέβωμεν αὐτοὺς, ἀλλὰ ταῦτα μὲν τί δεῖ 960
 θρηνεῖν, προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν;
 σύ δ' εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,
 σχέες· τυγχάνω γὰρ ἐν μέσοις Θρήκης ὄροις
 ἀπὼν, ὅτ' ἤλθες δεῦρ· ἐπεὶ δ' ἀφικόμην,
 ἤδη πόδ' ἔξω δωμάτων αἶροντί μοι 965
 ἐς ταῦτόν ἥδε συμπίτνει δμῶις σέθεν,
 λέγουσα μύθους ὧν κλύων ἀφικόμην.

ΕΚ. αἰσχύνομαί σε προσβλέπειν ἐναντίον,
 Πολυμήστορ, ἐν τοιοῖσδε κειμένη κακοῖς.
 ὅτῃ γὰρ ὤφθην εὐτυχοῦς, αἰδῶς μ' ἔχει, 970
 ἐν τῷδε πότμῳ τυγχάνουσ', ἵν' εἰμὶ νῦν,
 κοῦκ ἂν δυναίμην προσβλέπειν σ' ὀρθαῖς κόραις.
 ἀλλ' αὐτὸ μὴ δύσνοϊαν ἡγήσῃ σέθεν,
 Πολυμήστορ· ἄλλως δ' αἰτιόν τι καὶ νόμος,
 γυναικας ἀνδρῶν μὴ βλέπειν ἐναντίον. 975

ΠΟΛΥΜ. καὶ θαυμά γ' οὐδέν. ἀλλὰ τίς χρεῖα σ' ἐμοῦ;
 τί χρήμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα;

- ΕΚ. ἴδιον ἐμαντῆς δὴ τι πρὸς σὲ βούλομαι
καὶ παῖδας εἰπεῖν σοῦς· ὁπάοντας δέ μοι
χωρὶς κέλευσον τῶνδ' ἀποστήναι δόμων. 980
- ΠΟΛΥΤΜ. χωρεῖτ'· ἐν ἀσφαλεῖ γὰρ ἦδ' ἐρημία.
φίλη μὲν εἰ σὺ, προσφιλες δέ μοι τόδε
στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σε χρὴ
τί χρὴ τὸν εὖ πράσσοντα μὴ πράσσουσιν εὖ
φίλοις ἐπαρκεῖν· ὥς ἔτοιμός εἰμ' ἐγώ. 925
- ΕΚ. πρῶτον μὲν εἰπέ παιδ' ὃν ἐξ ἐμῆς χερὸς
Πολύδωρον ἐκ τε πατρὸς ἐν δόμοις ἔχεις,
εἰ ζῇ· τὰ δ' ἄλλα δευτέρον σ' ἐρήσομαι.
- ΠΟΛΥΤΜ. μάλιστα. τοῦκείνου μὲν εὐτυχεῖς μέρος.
- ΕΚ. ὦ φίλταθ', ὥς εὖ κἀξίως σέθεν λέγεις. 990
- ΠΟΛΥΤΜ. τί δῆτα βούλει δεύτερον μαθεῖν ἐμοῦ ;
- ΕΚ. εἰ τῆς τεκούσης τῆσδε μέμνηται τί μου.
- ΠΟΛΥΤΜ. καὶ δευρό γ' ὥς σὲ κρύφιος ἐζήτει μολεῖν.
- ΕΚ. χρυσὸς δὲ σῶς, ὃν ἦλθεν ἐκ Τροίας ἔχων ;
- ΠΟΛΥΤΜ. σῶς, ἐν δόμοις γε τοῖς ἐμοῖς φρουρούμενος. 995
- ΕΚ. σῶσόν νυν αὐτόν, μηδ' ἔρα τῶν πλησίον.
- ΠΟΛΥΤΜ. ἦκιστ'· ὀναίμην τοῦ παρόντος, ὦ γύναι.
- ΕΚ. οἷσθ' οὖν ἃ λέξαι σοί τε καὶ παισὶν θέλω ;
- ΠΟΛΥΤΜ. οὐκ οἶδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.
- ΕΚ. ἔστω φιληθεῖς ὥς σὺ νῦν ἐμοὶ φιλεῖ, 1000
- ΠΟΛΥΤΜ. τί χρήμ', ὃ καμὲ καὶ τέκν' εἰδέναι χρεῶν ;
- ΕΚ. χρυσοῦ παλαιὰ Πριαμιδῶν κατῶρυχες.
- ΠΟΛΥΤΜ. ταῦτ' ἔσθ' ἃ βούλει παιδὶ σημῆναι σέθεν ;
- ΕΚ. μάλιστα, διὰ σοῦ γ'· εἰ γὰρ εὖσεβῆς ἀνὴρ.
- ΠΟΛΥΤΜ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ; 1005
- ΕΚ. ἄμεινον, ἣν σὺ κατθάψης, τούσδ' εἰδέναι.
- ΠΟΛΥΤΜ. καλῶς ἔλεξας τῇδε καὶ σοφώτερον.
- ΕΚ. οἷσθ' οὖν Ἀθάνας Ἰλίας ἵνα στέγαι ;
- ΠΟΛΥΤΜ. ἐνταῦθ' ὃ χρυσὸς ἐστι ; σημεῖον δὲ τί ;
- ΕΚ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω. 1010
- ΠΟΛΥΤΜ. ἔτ' οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοί ;
- ΕΚ. σῶσαι σε χρήμαθ' οἷς συνεξῆλθον θέλω.
- ΠΟΛΥΤΜ. ποῦ δῆτα, πέπλων ἐντὸς ἢ κρύψας' ἔχεις ;
- ΕΚ. σκύλων ἐν ὄχλῳ ταῖσδε σώζεται στέγαις.
- ΠΟΛΥΤΜ. ποῦ δ' ; αἶδ' Ἀχαιῶν ναύλοχοι περιπτυχαί. 1015
- ΕΚ. ἴδιαι γυναικῶν αἰχμαλωτίδων στέγαι.

- ΠΟΛΥΤΜ. τάνδον δὲ πιστὰ, κάρσένων ἐρημία ;
 ΕΚ. οὐδεὶς Ἀχαιῶν ἐνδον, ἀλλ' ἡμεῖς μόναι.
 ἀλλ' ἔρπ' ἐς οἴκους· καὶ γὰρ Ἀργεῖοι νεῶν
 λῦσαι ποθοῦσιν οἰκαδ' ἐκ Τροίας πόδα· 1020
 ὥς πάντα πράξας ὧν σε δεῖ στείχης πάλιν
 ξὺν παισὶν οὐπὲρ τὸν ἐμὸν ᾤκισας γόνον.
 ΧΟ. οὐπω δέδωκας, ἀλλ' ἴσως δώσεις δίκην,
 ἀλλόμενόν τις ὥς εἰς ἄντλον πεσὼν 1025
 λέχριος ἐκπέσῃ φίλας καρδίας,
 ἀμέρσας βίον. τὸ γὰρ ὑπέγγυον
 δίκῃ καὶ θεοῖσιν οὐ ξυμπίτνει,
 ὀλέθριον ὀλέθριον κακόν. 1030
 ψεύσει σ' ὁδοῦ τῆσδ' ἐλπίς, ἣ σ' ἐπήγαγε
 θανάσιμον πρὸς Ἄϊδαν, ἰὼ ἰὼ τάλας·
 ἀπολέμφῃ δὲ χειρὶ λείψεις βίον.
 ΠΟΛΥΤΜ. ὦμοι, τυφλοῦμαι φέγγος ὀμμάτων τάλας. 1035
 ΧΟ. ἡκούσατ' ἀνδρὸς Θρηκὸς οἰμωγὴν, φίλαι ;
 ΠΟΛΥΤΜ. ὦμοι μάλ' αὖθις, τέκνα, δυστήνου σφαγῆς.
 ΧΟ. φίλαι, πέπρακται καὶν' ἔσω δόμων κακά.
 ΠΟΛΥΤΜ. ἀλλ' οὔτι μὴ φύγητε λαιψηρῷ ποδὶ
 βάλλων γὰρ οἴκων τῶνδ' ἀναρρήξω μυχοῦς. 1040
 ΧΟ. ἰδοῦ, βαρείας χειρὸς ὀρμάται βέλος.
 βούλεσθ' ἐπεισπέσωμεν ; ὥς ἀκμὴ καλεῖ
 Ἑκάβῃ παρεῖναι Τρῳάσιν τε συμμαχούς.
 ΕΚ. ἄρασσε, φείδου μηδὲν, ἐκβάλλων πύλας·
 οὐ γάρ ποτ' ὄμμα λαμπρὸν ἐνθήσεις κόραις, 1045
 οὐ παῖδας ὄψει ζῶντας, οὓς ἔκτειν' ἐγώ.
 ΧΟ. ἦ γὰρ καθεῖλες Θρηῖκα καὶ κρατεῖς ξένου,
 δέσποινα, καὶ δέδρακας οἰάπερ λέγεις ;
 ΕΚ. ὄψει νιν αὐτίκ' ὄντα δωμάτων πάρος
 τυφλὸν, τυφλῷ στείχοντα παραφόρῳ ποδὶ,
 παίδων τε δισσῶν σώμαθ', οὓς ἔκτειν' ἐγὼ 1050
 ξὺν ταῖς ἀρίσταις Τρῳάσιν· δίκην δέ μοι
 δέδωκε· χωρεῖ δ', ὥς ὄρῃς, ὅδ' ἐκ δόμων.
 ἀλλ' ἐκποδῶν ἄπειμι καποστήσομαι
 θυμῷ ζέοντι Θρηκὶ δυσμαχωτάτῳ. 1055
 ΠΟΛΥΤΜ. ὦμοι ἐγὼ, πᾶ βῶ, πᾶ στῶ, πᾶ κέλσω ;
 τετράποδος βάσιν θηρὸς ὀρεστέρου

- τιθέμενος ἐπὶ χεῖρα κατ' ἵχνος ;
 ποῖαν, ἢ ταύταν ἢ τάνδ',
 ἐξαλλάξω
 τὰς ἀνδροφόνους μάρψαι χρήζων
 Ἰλιάδας, αἷ με διώλεσαν ;
 τάλαιναι κόραι τάλαιναι Φρυγῶν,
 ὦ κατάρatoi, ποῖ καὶ με φυγᾶ
 πτώσσουσι μυχῶν ;
 εἴθε μοι ὀμμάτων αἵματόεν βλέφαρον
 ἀκέσαι' ἀκέσαιο, τυφλὸν Ἄλιε,
 φέγγος ἀπαλλάξας.
 ᾄ ᾄ.
 σίγα, κρυπτὰν βάσιν αἰσθάνομαι
 τάνδε γυναικῶν. πᾶ πόδ' ἐπάξας
 σαρκῶν ὀστέων τ' ἐμπλησθῶ,
 θοίναν ἀγρίων θηρῶν τιθέμενος
 ἀρνύμενος λώβαν,
 λύμας ἀντίποιν' ἐμᾶς ; ἰὼ τάλας.
 ποῖ, πᾶ φέρομαι τέκν' ἔρημα λιπῶν
 βάκχαις Ἄιδου διαμοιρᾶσαι,
 σφακτὰν κυσί τε φοινίαν δαῖτ' ἀνήμερόν τ' οὐρείαν ἐκ-
 βολάν ;
 πᾶ στῶ, πᾶ βῶ, πᾶ κάμψω,
 ναῦς ὅπως ποιντοῖς πείσμασι λινόκροκου
 φᾶρος στέλλων, ἐπὶ τάνδε συθεῖς
 τέκνων ἐμῶν φύλαξ
 ὀλέθριον κοίταν.
 ΧΟ. ὦ τλήμον, ὥς σοι δύσφορ' εἵργασται κακά·
 δράσαντι δ' αἰσχυρὰ δεινὰ τὰπιτίμια
 δαίμων ἔδωκεν, ὅστις ἐστὶ σοι βαρὺς.
 ΠΟΛΥΜ. αἰαῖ, ἰὼ Θρήκης λογχοφόρον, ἔνοπλον,
 εὖιππον Ἄρει κάτοχον γένος.
 ἰὼ Ἀχαιοῖ, ἰὼ Ἀτρεΐδαι,
 βοᾶν, βοᾶν ἀϋτῶ, βοάν·
 ὦ ἴτε, μόλετε πρὸς θεῶν.
 κλύει τις, ἢ οὐδεὶς ἀρκέσει ; τί μέλλετε ;
 γυναῖκες ὤλεσάν με,
 γυναῖκες αἰχμαλώτιδες.

- δεινὰ δεινὰ πεπόνθαμεν· ὦμοι ἐμᾶς λώβας.
 ποῖ τράπωμαι, ποῖ πορευθῶ ;
 αἰθέρ' ἀμπτάμενος οὐράνιον ὑψιπετὲς ἐς μέλαθρον, ὦ-
 ρίων 1100,1
 ἢ Σείριος ἐνθα πυρὸς φλογέας
 ἀφίησιν ὄσσω ἀνγὰς, ἢ τὸν Ἄϊδα 1105
 μελανοχρῶτα πορθμὸν ἄξω τάλας ;
 ΧΟ. ξυγγνώσθ', ὅταν τις κρείσσον' ἢ φέρειν κακὰ
 πάθῃ, ταλαίνης ἐξαπαλλάξαι ζῆσθαι.
 ΑΓ. κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἦσυχος
 πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν 1110
 Ἑλῶ, διδοῦσα θόρυβον. εἰ δὲ μὴ Φρυγῶν
 πύργους πεσόντας ἦσμεν Ἑλλήνων δορὶ,
 φόβον παρέσχευ οὐ μέσως ὅδε κτύπος.
 ΠΟΛΥΤΜ. ὦ φίλτατ', ἦσθόμην γὰρ, Ἀγάμεμνον, σέθεν
 φωνῆς ἀκούσας, εἰσορᾶς ἃ πάσχομεν ; 1115
 ΑΓ. ἔα·
 Πολυμήστορ ὦ δύστηνε, τίς σ' ἀπώλεσε ;
 τίς ὅμμ' ἔθηκε τυφλὸν, αἰμάξας κόρας,
 παῖδάς τε τούσδ' ἔκτεινεν ; ἢ μέγαν χόλου
 σοὶ καὶ τέκνοισιν εἶχεν, ὅστις ἦν ἄρα.
 ΠΟΛΥΤΜ. Ἑκάβη με σὺν γυναιξὶν αἰχμαλωτίσιν 1120
 ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.
 ΑΓ. τί φῆς ; σὺ τοῦργον εἵργασαι τόδ', ὡς λέγει ;
 σὺν τόλμαν, Ἑκάβη, τήνδ' ἔτλης ἀμήχανον ;
 ΠΟΛΥΤΜ. ὦμοι, τί λέξεις ; ἢ γὰρ ἐγγὺς ἐστὶ πού ;
 σήμηνον, εἰπὲ ποῦ 'σθ', ἐν ἁρπάσας χεροῖν 1125
 διασπάσσωμαι καὶ καθαιμάξω χροῶ.
 ΑΓ. οὗτος, τί πάσχεις ;
 ΠΟΛΥΤΜ. πρὸς θεῶν σε λίσσομαι,
 μέθες μ' ἐφείναι τῇδε μαργώσαν χέρα.
 ΑΓ. ἰσχ'· ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον,
 λέγ', ὡς ἀκούσας σοῦ τε τῇσδὲ τ' ἐν μέρει 1130
 κρίνω δικαίως, ἀνθ' ὅτου πάσχεις τάδε.
 ΠΟΛΥΤΜ. λέγοιμ' ἄν. ἦν τις Πριαμίδων νεώτατος
 Πολύδωρος, Ἑκάβης παῖς, δν ἐκ Τροίας ἐμοὶ
 πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,
 ὑποπτος ὧν δὴ Τρωικῆς ἀλώσεως. 1135

τοῦτον κατέκτειν'· ἀνθ' ὅτου δ' ἔκτεινά νιν,
 ἄκουσον, ὥς εὖ καὶ σοφῇ προμηθίᾳ
 ἔδεια μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς
 Τροίαν ἀθρόοισι καὶ ξυνοικίῃ πάλιν,
 γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμίδων τινα 1140
 Φρυγῶν ἐς αἶαν αὐθις ἄρειαν στόλον,
 κάπειτα Θρήκης πεδία τρίβοιεν τάδε
 λεηλατοῦντες, γείτοσιν δ' εἴη κακὸν
 Τρώων, ἐν ᾧπερ νῦν, ἄναξ, ἐκάμνομεν.
 Ἐκάβη δὲ παιδὸς γνοῦσα θανάσιμον μόρον, 1145
 λόγῳ με τοιῶδ' ἤγαγ', ὥς κεκρυμμένας
 θήκας φράσουσα Πριαμίδων ἐν Ἰλίῳ
 χρυσοῦ· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει
 δόμους, ἵν' ἄλλος μὴ τις εἰδείῃ τάδε.
 Ἴζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ· 1150
 πολλαὶ δὲ χειρὸς αἱ μὲν ἐξ ἀριστερᾶς,
 αἱ δ' ἐνθεν, ὥς δὴ παρὰ φίλῳ, Τρώων κόραι
 θάκουσι, ἔχουσαι κερκίδ' Ἡδωνῆς χερὸς,
 ἦνουν θ', ὅπ' αὐγὰς τούσδε λεύσσουσιν πέπλους· 1155
 ἄλλαι δὲ κάμακα Θρηκίαν θεώμεναι
 γυμνὸν μ' ἔθηκαν διπτύχου στολίσματος.
 ὄσαι δὲ τοκάδες ἦσαν, ἐκπαλυνόμεναι
 τέκν' ἐν χεροῖν ἐπαλλον, ὥς πρόσω πατρὸς
 γένοιντο, διαδοχαῖς ἀμείβουσαι χερῶν.
 κατ' ἐκ γαληνῶν πῶς δοκεῖς προσφθεγμάτων 1160
 εὐθὺς λαβοῦσαι φάσαν' ἐκ πέπλων ποθὲν
 κευτοῦσι παῖδας, αἱ δὲ πολεμίων δίκην
 ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας
 καὶ κῶλα· παισὶ δ' ἀρκέσαι χρήζων ἐμοῖς,
 εἰ μὲν πρόσωπον ἐξανισταίην ἐμὸν, 1165
 κόμης κατεΐχον, εἰ δὲ κινοίην χέρας,
 πλήθει γυναικῶν οὐδὲν ἦνουν τάλας.
 τὸ λολίσθιον δὲ, πῆμα πῆματος πλέον,
 ἐξειργάσαντο δελν'· ἐμῶν γὰρ ὀμμάτων,
 πόρπας λαβοῦσαι, τὰς τάλαιπώρους κόρας 1170
 κευτοῦσιν, αἰμάσσουσιν· εἴτ' ἀνὰ στέγας
 φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγὼ
 θῆρ ὥς διώκω τὰς μισαιφόνους κύνας,

ἅπαντ' ἐρευνῶν τοῖχον, ὥς κυνηγέτης,
βάλλων, ἀράσσω. τοιάδε σπεύδων χάριν 1175
πέπονθα τὴν σὴν, πολέμιόν τε σὸν κτανῶν,

Ἀγάμεμνον. ὥς δὲ μὴ μακροὺς τείνω λόγους,
εἴ τις γυναικας τῶν πρὶν εἴρηκεν κακῶς,
ἢ νῦν λέγων τίς ἐστιν, ἢ μέλλει λέγειν,
ἅπαντα ταῦτα συντεμὼν ἐγὼ φράσω· 1180
γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει
τοιόνδ'· ὁ δ' αἰὲν ξυντυχῶν ἐπίσταται.

ΧΟ. μηδὲν θρασύνου, μηδὲ τοῖς σαντοῦ κακοῖς
τὸ θῆλυ συνθείς ᾧδε πᾶν μέμψῃ γένος·
πολλαὶ γὰρ ἡμῶν αἱ μὲν εἶσ' ἐπίφθονοι, 1185
αἱ δ' εἰς ἀριθμὸν τῶν κακῶν πεφύκαμεν.

ΕΚ. Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἐχρῆν πο-
τῶν πραγμάτων τὴν γλῶσσαν ἰσχύειν πλεον.
ἄλλ' εἴτε χρήστ' ἔδρασε, χρήστ' ἔδει λέγειν,
εἴτ' αὖ πονηρὰ, τοὺς λόγους εἶναι σαθροὺς, 1190
καὶ μὴ δύνασθαι τᾶδικ' εὖ λέγειν ποτέ.

σοφοὶ μὲν οὖν εἶσ' οἱ τὰδ' ἡκριβωκότες,
ἄλλ' οὐ δύναιντ' ἂν διὰ τέλους εἶναι σοφοί,
κακῶς δ' ἀπώλουντ'· οὔτις ἐξήλυξέ πω.
καὶ μοι τὸ μὲν σὸν ᾧδε φροιμίλοις ἔχει· 1195
πρὸς τόνδε δ' εἶμι, καὶ λόγοις ἀμείψομαι,

ὃς φῆς Ἀχαιῶν πόνον ἀπαλλάσσω διπλοῦν
Ἀγαμέμνονός θ' ἕκατι παῖδ' ἐμὸν κτανεῖν.

ἄλλ', ὦ κάκιστε, πρῶτον οὔ ποτ' ἂν φίλον
τὸ βάρβαρον γένοιτ' ἂν Ἑλλησιν γένος, 1200
οὔτ' ἂν δύναίτο. τίνα δὲ καὶ σπεύδων χάριν
πρόθυμος ἦσθα; πότερα κηδεύσω τινά,

ἢ συγγενὴς ὦν, ἢ τίν' αἰτίαν ἔχων;
ἢ σῆς ἐμελλον γῆς τεμεῖν βλαστήματα
πλεύσαντες αὐθις; τίνα δοκεῖς πείσειν τάδε; 1205

ὁ χρυσὸς, εἰ βούλοιο τάληθῇ λέγειν,
ἔκτεινε τὸν ἐμὸν παῖδα καὶ κέρδη τὰ σά.
ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' ἡτύχει
Τροία, πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν,
ἕξῃ τε Πρίαμος, Ἐκτορός τ' ἦνθει δόρυν, 1210
τί δ' οὐ τότε, εἴπερ τῷδ' ἐβουλήθης χάριν

θέσθαι, τρέφων τὸν παῖδα κὰν δόμοις ἔχων
 ἔκτεινας, ἧ ζῶντ' ἦλθες Ἀργείοις ἄγων;
 ἀλλ' ἦνίχ' ἡμεῖς οὐκέτ' ἤμεν ἐν φάει,
 καπνῷ δ' ἐσήμην' ἄστυ πολεμίων ὑπο,
 ξένον κατέκτας σὴν μολόντ' ἐφ' ἐστίαν.
 πρὸς τοῖσδέ νυν ἄκουσον ὥς φανεῖ κακός.

1215

χρῆν σ', εἶπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,
 τὸν χρυσὸν ὃν φῆς οὐ σὸν, ἀλλὰ τοῦδ' ἔχειν,
 δοῦναι φέροντα πενομένοις τε καὶ χρόνον
 πολὺν πατρώας γῆς ἀπεξενωμένοις·

1220

σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
 τολμᾶς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
 καὶ μὴν τρέφων μὲν ὥς σε παῖδ' ἐχρῆν τρέφειν
 σώσας τε τὸν ἐμὸν εἶχες ἂν καλὸν κλέος·

1225

ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι
 φίλοι· τὰ χρηστὰ δ' αὐθ' ἕκαστ' ἔχει φίλους.
 εἰ δ' ἐσπᾶνιζες χρημάτων, ὃ δ' ἠτύχει,
 θησαυρὸς ἂν σοι παῖς ὑπῆρχ' οὐμὸς μέγας·

νῦν δ' οὐτ' ἐκείνου ἄνδρ' ἔχεις σαντῷ φίλον,
 χρυσοῦ τ' ὄνησις οἴχεται παῖδές τέ σοι,

1230

αὐτός τε πρᾶσσεις ὧδε. σοὶ δ' ἐγὼ λέγω,
 Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανεῖ
 οὐτ' εὐσεβῇ γὰρ οὔτε πιστὸν οἷς ἐχρῆν,
 οὐχ ὅσιον, οὐ δίκαιον εὖ δράσεις ξένον·

1235

αὐτὸν δὲ χαίρειν τοῖς κακοῖς σε φήσομεν
 τοιοῦτον ὄντα· δεσπότης δ' οὐ λοιδορῶ.

ΧΟ. φεῦ φεῦ· βροτοῖσιν ὥς τὰ χρηστὰ πράγματα
 χρηστῶν ἀφορμὰς ἐνδίδωσ' αἰεὶ λόγων.

ΑΓ. ἀχθεινὰ μὲν μοι τὰλλότρια κρίνειν κακά·
 ὅμως δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει
 πρᾶγμ' ἐς χέρας λαβόντ' ἀπώσασθαι τόδε.
 ἐμοὶ δ', ἴν' εἰδῆς, οὐτ' ἐμὴν δοκεῖς χάριν
 οὐτ' οὖν Ἀχαιῶν ἄνδρ' ἀποκτεῖναι ξένον,
 ἀλλ' ὥς ἐχρῆς τὸν χρυσὸν ἐν δόμοισι σοῖς.

1240

λέγεις δὲ σαντῷ πρόσφορ', ἐν κακοῖσιν ὦν.

1245

τάχ' οὖν παρ' ὑμῖν ῥάδιον ξενοκτονεῖν·
 ἡμῖν δέ γ' αἰσχρὸν τοῖσιν Ἑλλήσιν τόδε.
 πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγω ψόγον;

οὐκ ἂν δυναίμην. ἀλλ' ἐπεὶ τὰ μὴ καλὰ 1250
πράσσειν ἐτόλμας, τλήθῃ καὶ τὰ μὴ φίλα.

ΠΟΛΥΜ. οἴμοι, γυναικὸς, ὥς ξοιχ', ἡσσωμένος
δούλης, ὑφέξω τοῖς κακίοισιν δίκην.

ΑΓ. οὐκουν δικαίως, εἴπερ εἰργάσω κακά;

ΠΟΛΥΜ. οἴμοι τέκνων τῶνδ' ὀμμάτων τ' ἐμῶν, τάλας· 1255

ΕΚ. ἀλγεῖς· τί δ' ἡμᾶς; παιδὸς οὐκ ἀλγεῖν δοκεῖς;

ΠΟΛΥΜ. χαίρεις ὑβρίζουσ' εἰς ἐμ', ὦ πανοῦργε σύ.

ΕΚ. οὐ γάρ με χαίρειν χρή σε τιμωρουμένην;

ΠΟΛΥΜ. ἀλλ' οὐ τάχ', ἡνίκ' ἂν σε ποντία νοτῖς

ΕΚ. μὴν ναυστολήσῃ γῆς ὄρους Ἑλληνίδος; 1260

ΠΟΛΥΜ. κρίνῃ μὲν οὖν πεσοῦσαν ἐκ καρχησιῶν.

ΕΚ. πρὸς τοῦ βιαίων τυγχάνουσαν ἀλμάτων;

ΠΟΛΥΜ. αὐτὴ πρὸς ἱστὸν ναὸς ἀμβήσει ποδί.

ΕΚ. ὑποπτέροις νώτοισιν, ἢ ποίῳ τρόπῳ;

ΠΟΛΥΜ. κύων γενήσῃ πύρσ' ἔχουσα δέργματα. 1265

ΕΚ. πῶς δ' οἶσθα μορφῆς τῆς ἐμῆς μετὰστασιν;

ΠΟΛΥΜ. ὁ Θρηξὶ μάντις εἶπε Διόνυσος τάδε.

ΕΚ. σοὶ δ' οὐκ ἔχρησεν οὐδὲν ὦν ἔχεις κακῶν;

ΠΟΛΥΜ. οὐ γάρ ποτ' ἂν σύ μ' εἶλες ὧδε σὺν δόλῳ.

ΕΚ. θανοῦσα δ' ἦ ζῶσ' ἐνθάδ' ἐκπλήσω βίον; 1270

ΠΟΛΥΜ. θανοῦσα· τύμβῳ δ' ὄνομα σῶ κεκλήσεται

ΕΚ. μορφῆς ἐπφθόν, ἢ τί, τῆς ἐμῆς ἐρεῖς;

ΠΟΛΥΜ. κυνὸς ταλαίνης σῆμα, ναυτίλοις τέκμαρ.

ΕΚ. οὐδὲν μέλει μοι, σοῦ γέ μοι δόντος δίκην.

ΠΟΛΥΜ. καὶ σὴν γ' ἀνάγκη παῖδα Κασάνδραν θανεῖν. 1275

ΕΚ. ἀπέπτυσ'· αὐτῷ ταῦτά σοι δίδωμ' ἔχειν.

ΠΟΛΥΜ. κτενεῖ νιν ἢ τοῦδ' ἄλοχος, οἰκουρὸς πικρά.

ΕΚ. μήπω μανεῖ Τυνδαρὶς τοσόνδε παῖς.

ΠΟΛΥΜ. καὐτόν γε τοῦτον, πέλεκυν ἐξάρας' ἄνω.

ΑΓ. οὗτος σὺ, μαίνει, καὶ κακῶν ἐρᾶς τυχεῖν; 1280

ΠΟΛΥΜ. κτεῖν', ὥς ἐν Ἀργεὶ φόνια λουτρά σ' ἀναμένει.

ΑΓ. οὐχ ἔλξετ' αὐτόν, δμῶες, ἐκποδὼν βίᾳ;

ΠΟΛΥΜ. ἀλγεῖς ἀκούων; ΑΓ. οὐκ ἐφέξετε στόμα;

ΠΟΛΥΜ. ἐγκλείετ'· εἴρηται γάρ.

ΑΓ. οὐχ ὅσον τάχος

νήσων ἐρήμων αὐτόν ἐκβαλεῖτέ ποι, 1285

ἐπεῖπερ οὕτω καὶ λίαν θρασυστομεῖ;

Ἑκάβη, σὺ δ', ὦ τάλαινα, διπτύχους νεκροὺς
 στείχουσα θάπτε· δεσποτῶν δ' ὑμᾶς χρεὼν
 σκηναῖς πελάζειν, Τρῳάδες· καὶ γὰρ πνοὰς
 πρὸς οἶκον ἤδη τάσδε πομπίμους ὄρω.

1290

εὖ δ' ἐς πάτραν πλεύσαιμεν, εὖ δὲ τὰν δόμοις
 ἔχοντ' ἴδοιμεν, τῶνδ' ἀφειμένοι πόνων.

ΧΟ. ἴτε πρὸς λιμένας σκηνάς τε, φίλαι,
 τῶν δεσποσύνων πειρασόμεναι
 μόχθων· στερρὰ γὰρ ἀνάγκη.

1295

NOTES ON THE HECUBA.

THE Hecuba of Euripides was probably written about the year B.C. 424, as Müller argues from the fact that Aristophanes quotes from it in vv. 1165-6, of his play of the Nubes, published B.C. 423.

ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων,
ἥϊε σοῦ πατρός.

He also thinks that there is a reference to the disaster that befell the Spartans at Pylos B.C. 425, in v. 650, sqq.

στένει δὲ καὶ τις ἀμφὶ τὸν εὐροον Εὐρώταν
Λάκαινα πολυδάκρυτος ἐν δόμοις κόρα.

Unless this reference be considered too vague to allow of an argument's being built upon it, the date will thus have been ascertained.

The interest of the play, taken as a whole, centres in the chief figure, Hecuba, whose character, under the stimulus of intense passion, it is the great object of the poet to delineate. She is first introduced as expecting the advent of some new misfortune, in consequence of an ill-omened dream under which she has been suffering. This foreboding is soon verified by the announcement that the Greeks have determined to sacrifice her daughter Polyxena to the *Manes* of Achilles, in order to obtain a fair wind for their homeward voyage. Hereupon she and her daughter break forth into wild lyric strains, indicative of their desolation of spirit, till Ulysses comes to execute the will of the Greeks by taking Polyxena off to be sacrificed. Hecuba has hardly recovered from the swoon into which she has been thrown by her daughter's departure, and gathered a sad consolation from the recital of the nobility of soul that she showed in dying, than another and even bitterer misfortune comes upon her. Her only surviving son, Polydorus, who, she fondly hoped, was destined to revive the glories of her house, has been cruelly murdered for the sake of his wealth by his guardian and guest-friend Polymestor. Hecuba's grief is now too deep for tears. She dries her eyes, and sits sternly down, and meditates revenge. With the concurrence of Agamemnon, whom, with the ascendancy of a superior mind, she sways to her will, she invites Polymestor and his children to a conference, and puts out his eyes, after slaying his children before him, that the last sight he has gazed on may also be the most terrible, and haunt him for ever after.

Herein, whatever else may be wanting, there is at least unity of conception and character. Hecuba stands prominent throughout the play in the majesty of almost superhuman sorrow, as a woman of singular powers, deep in feeling, daring alike in speculation and action, fertile in resources, able at once to plot skilfully and carry out with success whatever she has plotted.

The character next in interest and importance is Polyxena. Her willingness to die free rather than live a slave, her grief that the death she looks on as a gain to herself, must be nothing but a bare loss to her mother, the care with which she preserves her own and her mother's dignity intact, the courage and modesty and grace with which she meets her death, embody the highest heathen idea of womanly virtue.

Agamemnon is depicted as a just and noble-hearted prince, who is most solicitous to do what is right; but he is wanting in personal dignity and decision of character, and is a mere tool in the skilful hands of Hecuba.

Ulysses is only introduced in one scene; and there is, therefore, but little opportunity afforded for the elaboration of his character. But the skill with which, when hard pressed by Hecuba, he explains how his gratitude to her would compel him to protect her from harm, but does not compel him to protect her daughter, is quite in keeping with his reputation for subtlety and a power of drawing fine distinctions.

Polymestor* is a monster of iniquity, such as the world never saw. Fierce, revengeful, treacherous, avaricious, fond of making dark allusions in mockery of Hecuba, and in mere wanton joy over his crime, grieving more for the loss of his own eyesight than for the death of his children,—he has but the outside semblance of a man. He is simply a devil, and has probably been drawn as such in order to make the terrible revenge of Hecuba, and her cruel joy, seem less unnatural and revolting.

It is an old remark that Euripides hates the whole race of heralds, and delights to make them ridiculous. In the present instance, however, the description given by Talthybius of the circumstances attending the death of Polyxena, is one of the most pleasing and touching in the play, and is, in fact, hardly to be surpassed in pathos and delicacy by anything in the circle of the Greek drama.

The Chorus consists of captive Trojan women, who first come in to announce the impending sacrifice of Polyxena, using the anapestic measure, as they march in chanting the *parodos*, or entrance-song (vv. 100—154). Their next office is, to introduce Ulysses to the audience (v. 216). When he departs with Polyxena, they sing an ode (vv. 444—483) in the soft and liquid Glyconic measure. The ode, however, which they sing, has nothing at all to do with the sorrows of Hecuba or the early fate of Polyxena, but is a mere expression of wonder where their ultimate place of captivity is to be. Then they name Talthybius (v. 487), when the actor personating him appears, that the audience may know whom he is intended to represent; moralise over Polyxena's death (v. 583), to the effect that fate has laid its hand heavily on the

* For Aristotle's very sound objections to the introduction of a character so unnaturally vicious as that of Polymestor, see his *Poetics*, c. xiii., and Hermann's comments on it in his *Preface to the Hecuba*.

house of Hecuba; and afterwards utter another song in Glyconic measure (vv. 629—656), lamenting the expedition of Paris to Greece, and its results, as full of sorrow to both the nations concerned.

When the handmaiden comes in bearing the body of Polydorus, they reprove her for uttering an ill-omened cry (v. 661); they sympathise with Hecuba, when she discovers whose body it is (v. 692), introduce Agamemnon on his entrance upon the stage (v. 725), marvel at the accordance between the view of Hecuba and that of Agamemnon as to the propriety of punishing Polymestor (vv. 846—849), and break forth into a Glyconic strain of exquisite beauty and melody, describing the sack of Troy, as it must have appeared in the eyes of a young bride, just roused from fancied security by the shout of hostile war to see her husband suddenly slaughtered before her eyes, and all her happy world of love burst like a bubble, and disappear in a moment for ever (vv. 905—951).

The next choral ode (vv. 1025—1034) is dochmiac, and represents by its altered tone and measure the fiercer and more impetuous feeling of indignant satisfaction that possesses the Chorus, as it sees Polymestor move on to his doom. It interprets to the audience what is going on within Hecuba's tent (v. 1036, sqq.), expresses some slight commiseration for Polymestor's sufferings (v. 1085), as he utters his agony also in dochmiacs (vv. 1056—1084), explains to him that what has befallen him comes from God (vv. 1086-7), defends the female sex in answer to his attack on them (vv. 1183—1186), pronounces Hecuba's speech to have more truth in it than his (vv. 1238-9), and finally winds up the play with the usual exodic strain, and the not less usual declaration that fate is invincible, and man the mere plaything of the circumstances into the midst of which he is thrown (vv. 1293—1295).

This outline of the part taken by the Chorus will show to those unacquainted with Greek plays what its functions are. It must be remarked, however, that Euripides, in the use that he makes of the Chorus in most of his plays sins both against its original use and against dramatic unity. It necessarily follows from the laws that regulate dramatic composition, that the chorus should be looked upon in the same light as the other actors in the play are looked upon, and take its share in the action of the piece. Every word it says should have reference to the incidents, and help on the catastrophe. At the same time Greek usage demanded that it should occupy the platform of "the ideal spectator," and extract the general principle underlying the particular actions brought forward in the course of the play, always taking the side of morality and justice, and ranging itself against oppression and wrong. (See Hor. A.P. 193—201; Aristot. Poet. c. xviii.) These rules, however, are not observed by Euripides. For instance, in the play before us it will be observed that, with the exception of the *parodos* or entrance-song, hardly any of the songs help on the action of the drama, or dwell on the emotions that might naturally be excited by the situation or woes of Hecuba.

Another departure from strict dramatic propriety is to be found in the commencement of the prologue, which is purely epical in its character, inasmuch as it is a mere description of bygone acts, as contradistinguished from actions evolving themselves from the forces seen at work by the spectator. The excuse made by Müller for this inser-

tion of the purely epical element is that, "as it was the sole object of Euripides in his plays to represent men under the influence of passion, he found it necessary to lay before the spectator a concise statement of the circumstances which had brought them to that point, in order that he might be able, as soon as the piece actually began, to paint the particular passion in all its strength."

With regard to the three unities, it may be remarked that those of time and place are strictly observed. The events that occur in the course of the drama may all have been crowded into the compass of a day, and the place is the same throughout, viz., a part of the Thracian Chersonesus. (See Hermann's excellent note on v. 30 of his edition of the *Hecuba*.) But with regard to the unity of action, the only unity on which it is now thought necessary to insist, we fail (as Hermann and others point out) to find one well-connected plot, naturally leading up to and finally resolving itself into a noteworthy catastrophe at the end; but there are two plots, not necessarily connected with each other, and in fact having nothing to do with each other, but brought together to show forth what, as has been already observed, Euripides cares for more than for anything else, the development of strong passion in his central figure, *Hecuba*. This arrangement has perhaps been both found fault with and praised by critics more than it deserved; some maintaining that the play is contemptible, and others that it is perfect; the fact being that, as a work of art, it cannot, in consequence of this defect, be allowed to stand in the first rank, though there is very much in it that none but a first-rate artist could have written. For, while it must be allowed that Hermann is right in asserting that the play, as it stands, is made up of two disconnected portions, of which the former might very well, with a little elaboration of incident, have been made to stand as an entire tragedy by itself, whereas the latter is of very inferior merit, and has fewer tragic capabilities; still the character of *Hecuba* is so strongly marked, and so well maintained, that it may be reasonably argued that the unity of her character would prevent the spectators from being troubled at the double nature of the action. The conclusion of the play, however, in which Euripides resorts to the principle involved in his favourite expedient of the *Deus ex machina*, by making Polymestor repeat the predictions of a Thracian seer about the ultimate fates of Agamemnon, Cassandra, and *Hecuba*, will be given up, I suppose, by every one as utterly disappointing, below the dignity of the occasion, and inconsistent with the idea involved in the conception of tragedy.

SCENE I.

THIS scene is laid, as are all the rest of the scenes, on the shores of the Thracian Bosphorus. In the background are the tents of the Trojan women who have been taken captive by the Greeks.

The ghost of Polydorus, the youngest son of *Hecuba*, who has been basely murdered by Polymestor, the guest-friend of his family, enters to explain (vv. 1—30) the situation of events up to the period of the

opening of the play, and (vv. 80—58) to foretell what is to follow, both with regard to the death of Polyxena, who will be shortly sacrificed to the shade of Achilles, to induce him to grant the Greeks a favourable wind for their return home, and with regard to the destined discovery of his own dead body by Hecuba's hand-maid, in order that he may obtain the funeral rites for which he has so earnestly petitioned the gods.

This scene, being anterior to the entrance of the Chorus, would be called by the Greeks (see Arist. Post. c. xii.) the *πρόλογος*, or prologue. This use of the term must be distinguished from the later use of it, which would limit it to the monologue at the beginning of the play. Each of the following scenes, with the exception of the last, was called *ἐπεισόδιον*, "an insertion" or "interpolation," as being added to the lyric passages at a later period, and included all that came between two choral odes; while the last scene was appropriately called the *ἐξόδος*, or "going out."

Polydorus then, seeing his mother approaching, quits the stage; and Hecuba enters, supported by some Trojan women, who were formerly her servants, but are now her fellows in captivity. She tells her weakness and her ill-omened dreams, and expresses her fears that her child, Polyxena, may be demanded by the Greeks to appease the shade of Achilles.

The metre of Hecuba's speech, in order to express the wild emotions of sorrow under which she is labouring, consists chiefly of irregular anapaestic dimeters, sometimes acatalectic, sometimes catalectic, or brachycatalectic, having a large proportion of spondees, and being marked by other irregularities, the chief of which will be noticed as they occur.

There are also two pair of hexameters to mark the more emphatic portions of her monody.

1. It is worth while comparing the way in which Shakspeare introduces the ghost in Hamlet with the way in which Euripides introduces the ghost of Polydorus in the play before us. In the one case the apparition appears only after the mind has been prepared for it. It is the witching hour of night; it is bitter cold; the silence has been so intense that not a mouse has been stirring, and the very moment when the visitation had before occurred has just come round. In the other case the ghost comes in in broad day, with a business-like air, as if such events were common and to be expected, and enters, in the beginning of his speech, into a long detail of family history, which might have easily been furnished by some member of the family who had not shuffled off this mortal coil. In the latter half of his speech, indeed, he shows an intimate acquaintance with what is going to happen in the course of the play; but that is done, in all probability, partly to form an artificial connection between the two actions of which the play is composed, and partly to make his appearance and what he says seem less unnatural.—*ἤκω*, "I have come," like *ὄρχομαι*, has a present perfect meaning. *I am coming*, is *ἐρχομαι*.

2. *ἴνα*, "where."—*χωρῆς*, "far from," governs the genitive.

3. *γῆγώς* = *ὧν*.—*τῆς Κισσέως*, "the daughter of Cisseus." Homer (Il. xvi. 718) makes Hecuba the daughter of Dymas. Hence, Hermann says, the use of *γῆγώς* for *ὧν*, "quod signatius putavit dicendum esse,

quia, ut tragœdiæ hujus argumento aptaret Polydorum, discedendum sibi ab Homero videbat."

5. *δὲ περὶ πεισῶν Ἑλληνικῶ* is in apposition to *κίνδυνος*, specifying the kind of danger.

6. *ἀπεξέπεμψε*, "sent away secretly."

8. *τὴν*. For this Hermann prefers to read *τῆνδε*, as *τὴν* would seem to intimate that the scene of the play was not laid in the Chersonese, and *τῆνδε* would show that it was.

11. *πέσοι* and *εἴη* are in the optative mood after *ἐκπέμπει*, because, being a historic present, it is equivalent to a past tense.

13. *νεώτατος δ' ἦν*. So Homer, who, however, makes him the son of Laothoe (Il. xxi. 84), says of him (Il. xx. 408),

*τὸν δ' οὔτι πατὴρ εἶασκε μάχεσθαι
οὐνεκὰ οἱ μετὰ πᾶσι νεώτατος ἔσκε γόνιοι
καὶ οἱ φίλτατος ἔσκε.*

—*δ* = *δ'* *δ*. So *ᾄ* = *δ'* *ᾄ*, in Soph. Trach. 136, *ᾄ καὶ σὲ τὰν ἄνασσαν ἐλπῖσιν λέγω τὰδ' αἰὲν ἴσχειν*.

16. *ὁρίσματα*, "boundaries"; i. e. in this case, "the walls of the city."

18. *ἡνύχθει* would generally have been written *εὐτύχθει* by older editors. Modern scholars, however, insist on the insertion of the augment.

21. *ἀπόλλυται . . . κατεσκάφη . . . πίτνει*. "In narration, the present is used to give prominence to that which is to be specially dwelt on, and the aorist for matters of less importance." Pflugk.

23. *αὐτὸς* (i. e. Priam) = *πατὴρ*, understood from *πατρώα* in the previous line.—*θεοδμήτωρ*, "sacred to the gods."

24. *Αχιλλέως* is a trisyllable, the two last syllables coalescing. So, "fuminis alveo," in Virgil.

27. *ἔχρ*. The subjunctive is put after a past tense, where an optative might be expected, when the effect of the action is to be represented as continuing till the present time. Thus *ἔχρ* = "he might have and still may have." So, in Latin, *jamdudum cupio*, "I have been long wishing and still wish."

28. In this line supply *ἄλλοτε* before *ἐπ' ἀκταῖς*. "At one time on the beach, at another," &c. See Soph. Trach. 11, quoted by Porson.

30. *ὑπὲρ μητρὸς*, "over my mother," as dreams were supposed to hover over those they visited. So Virg. *Æn.* iv. 702, "*Devolat et supra caput adstitit.*" Hermann quotes the well-known line of Homer ii. 20, *Στῆ δ' ἄρ' ὑπὲρ κεφαλῆς*. See also v. 37.

31. *ἄτσω* is here a trisyllable, contrary to the usual practice of the Attic language. So, also, Troad. 157, though there with the first syllable long. Hence Hermann proposes *ἄσσει δὴ*.

32. *τριταῖον* is put unusually for *τρίτον*. Porson quotes Hipp. 275, *τριταῖαν γ' οὐδ' ἄσιτος ἡμέραν*.

35. *ἔχοντες* = "retinentes sive in ancoris, sive in littus subductas." Hermann.

39. *εὐθύνοντας* agrees with *στρατιώτας* understood in *σπράτευμα*. See v. 23.

41. *τύμβφ* is the dative of advantage.

43. *ἡ πεπραμένη*, i. e. *μοῖρα* = "the appointed portion," i. e. "Fate."

53. ἧδε is equivalent to "here" in passages where a new personage is spoken of as coming on the scene. So Soph. *Antigone*, 526, καὶ μὴν πρὸ πυλῶν ἧδ' Ἰσμήνη. See also vv. 724-5.—ἐπὶ with verbs of motion often = ὑπὲρ, "from underneath." See *Matth. Gr. Gr.* § 592, β. Hermann quotes *Hom. Il.* viii. 548,

οἱ δ' Ἰππους μὲν λῦσαν ὑπὸ ζυγοῦ ἰδρώοντας.

—πόδα is the acc. after πέρα, used transitively.

55. φεῦ, as a mere exclamation, stands by itself, and is not scanned with the line after it.—Ἐκ, "after having dwelt in," refers to a previous condition. See *Matth.* § 574. So Soph. *Ant.* 1092, λεύκην . . . ἐκ μελαίνης ἀμφιβάλλομαι τρίχα.

57. ὅσον περ εὐ ποτ', i. e. ἐπραξας. See note on v. 520.—ἀντισηκώσας, κ.τ.λ. "malorum pondus, priori felicitati æquum, rependens." Scholfield.

60. τὴν ὁδοδούλον. The MSS. vary between τὴν and νῦν; the meaning being τὴν νῦν ὁδοδούλον, as may be seen from πρόσθε, in the next line. The τὴν is, however, necessary; the νῦν may be gathered from the context.

62. The first foot of this line consists of four short syllables. The two dipodizæ also are not separated.

63. χερὸς and μου are both governed by προσλαζόμεναι, "taking hold of me in addition by the hand."—γεραιῆς is an anapest, the middle syllable being shortened before the following vowel. See note on v. 82.

65. σκίπωνι χερὸς διεριδομένα, "leaning on the staff of a hand;" i. e. instead of a real staff. "Ad leniendam metaphoræ insolentiam adjecit σκολιός." Pflugk.

67. προτιθεῖσα, "putting forward." This line is the first paræmiac of the series.

68. ὦ στεροπὰ Διός = "O light of day."

71. Dreams were supposed to ascend out of the earth.

72. ἀποπέμπομαι, "I send away from myself; I avert by sacrifice or otherwise." So ἀποδοισομπέομαι, "I avert by offerings to Jupiter." See Liddell and Scott's Dict.

73. σωζόμενον, "who is now being kept safe."

75. Πολυξείνης for Πολυξένης. See note on v. 1008.

76. This verse is a paræmiac, though not a musical one, the spondee before the final syllable being resolved into four short syllables, as Paley points out in his note on the passage.

77. χθόνιοι θεοί. "Non videtur inferos Deos, sed τοὺς ἐγχωρίους dicere, qui his in Thraciæ locis colantur." Hermann.

80. μόνος οἰκῶν ἔγκυρὰ τ' ἐμῶν = μόνος οἰκῶν ἐμῶν καὶ ἔγκυρὰ οἰκῶν ἐμῶν. Porson reads ἔγκυρ' ἄτ' ἐμῶν, and others ἔγκυρ' ἔτ' ἐμῶν, denying that the reading in the text is good Greek. It is, however, the reading of the MSS., and is recognised by the scholiasts.

82. πατρός shortens its penultima like γεραιῆς in v. 63.

83. νέον lengthens the last syllable, though the first word in the next line begins with a vowel, in consequence of the interval that is supposed to elapse between the utterance of the two lines.

85. ἀλίσστος, "unceasingly."

87. θείαν, i. e. "divining, prophetic." Helenus and Cassandra were

both gifted with prophetic powers. Paley quotes the Scholiast: *εἶπε δὲ ψυχὴν Ἑλένου, ἐπειδὴ τεθηγκῶς ἦν, Κασάνδραν δὲ, καὶ οὐ Κασάνδρας, ἐπειδὴ ζῶσα ἦν.*

89. *κρίνωσιν*, "interpret." Strict propriety of language would require the verb to be in the singular after the disjunctive conjunction.

90. *αἵμονι* means either "bloody," from *αἷμα*, or, as Hermann thinks, "eager," from *ἀίρω*, "I rush," which he looks on as also connected with *αἷμα*. See *Iliad*, V. 49, *αἵμονα θήρης*.

92. *σπασθεῖσαν*, "after having been dragged away."

93. Hermann supposes *οἰκτρῶς* to be repeated twice in order to complete the dimeter.—*Τόδε* refers to what immediately follows, not to what precedes, according to its general use in opposition to *ταῦτα*.

98. The two dipodies of this line are not separated from each other, as they ought strictly to be. So, in the next line, which is a paræmiac, the second foot ought not properly to be a dactyl.

SCENE II.

A CHORUS of Trojan women, now captives to the Greeks, comes in in marching order to warn Hecuba (vv. 100—154) that the Greeks have resolved to appease the *manes* of Achilles by offering Polyxena in sacrifice to him, and that Ulysses is coming to take her away with him. Hecuba bursts into an agony of grief, and calls Polyxena out of her tent to communicate the sad news (vv. 155—197). Polyxena expresses her deep regret, but at the same time shows that her sorrow is more for her mother than for herself (vv. 198—215). Ulysses then comes to take Polyxena away to death. Hecuba attempts to move him to get the Greeks to sacrifice Helen or herself instead of Polyxena (vv. 216—331). Polyxena persuades her mother to leave off trying to evade what is not to be evaded, declares that she would for her own part rather die than live; and after the interchange with her mother of a few sentences expressive of the tenderest affection, goes away intrepidly with Ulysses to die (vv. 342—437).

Hecuba then faints away, and the Chorus, struck by the inevitableness of the doom that has come down on Polyxena, now that she is no longer a free agent but a slave, begin to wonder whither fate will lead them, whether to the Peloponnesus, or to Phthia, or to Delos, or to Athens, and then concludes with a burst of grief over the destruction of their country, and their own consequent sorrows.

The metre used by the chorus in vv. 100—154 is the one usually appropriated to the *παρόδος* or *entrance-song* of the chorus, and consists of regular anapaestic dimeters. It will be at once seen that the less regular measure of the same kind used by Hecuba would be less fitting in the mouth of the chorus, whose feelings would naturally be more under control than those of the bereaved mother.

101. *τὰς δεσποσύνοις σκηνῶς*, "the tents of our Grecian masters." *Δεσπόσυνος* is generally of three terminations.

102. *ἴνα*, "where."

103. *ἀπελαινόμενη*. Porson reads *ἀπελαινόμενα*, and gives the following

account of his reason for doing so. "In anapæstis neque nunquam neque semper Dorica dialecto utuntur Tragici. Ubi igitur in communi forma MSS. consentiunt, communem formam retinui; ubi codex unus et alter Dorismum habet, Dorismum restitui. 'Απελαινόμενα hic ex Aldina reposui, 'Ελλάδων infra 119, et ἀνάγκα 1295 ex Harl." It has, however, been felt by most subsequent editors that a mere *à priori* partiality for Dorisms should not make the authority of one MS. outweigh that of all the others.

107. ἀραμένη, "having borne."—βάρος ἀγγελίας, "a weight of woeful news."

112. οἶσθ' ὅτε. After verbs of knowing, remembering, &c., ὅτε is often put where we might expect ὅτι, in consequence of the time being put prominently forward, and what happened in that time being omitted, or inserted afterwards. Thus οἶσθ' ὅτε, &c.= "scis enim, quum apparuit Achilles, quanta tum inter Achivos orta sit contentio de immolatione filiae tuæ." Herm.—χρυσέοις is a dissyllable.

113. ἔσχε, "he restrained."

114. λαίφη προτόνοις ἐπεριδομένας, literally=being stayed as to their sails by the πρότονοι, i. e. haul-yards or halyards. The πρότονοι were properly the ropes which fastened the mast to the two ends of the vessel. The πόδες were the ropes fastened to the lower ends of the sail to work it. See Smith's Dict. of Ant.

118. ξυνέπαισε, "dashed together."

119. ἐχάρει "quum dicit, progressum significat assensionis, aliis deinceps atque aliis clementiori vel crudeliori sententiæ accedentibus." Herm.

121. δοκοῦν, "it seeming," i. e. "since it seemed," is the nom. abs. See also v. 506.

122. τὸ σὸν ἀγαθόν, "your interest."

123. ἀνέχων, "upholding, honouring." So Porson, quoting Soph. Ajax, 210. Scholefield, however, holds it to be in the sense of the simple verb ἔχων.

125. τὼ Θησείδα. These were, according to the Scholiast, Acamas and Demophon.

129. χλωρῷ, "fresh, blooming." Liddel and Scott quote Hor. Epod. xiii. 4, "virent genua." So we talk of "a green old age."

130. τῆς Ἀχιλλείας λόγχης = "the spearman Achilles." So βίη Ἡρακλεΐη, Κάστορος βία, are equivalent to "the strong Hercules," "the strong Castor."

132. κατατενωμένων, "being stretched, strained, urged with vehemence."

134. κόπις=δημοκόπος, "a mob-orator."

141. τοῖς οἰχομένοις, "who departed," i. e. from this life; "who perished."

143. ὅσον οὐκ ἤδη, "as much as not directly," i. e. "presently." So *tantum* in Latin comes to mean "only."

144. πᾶλον, "your child." So μόσχος is used vv. 205, 526.

145. ὀρμήσων is used here transitively. So *ruerē* is used in Latin.

146. ναοὺς is governed by πρὸς understood from the subsequent πρὸς Βωμοὺς.

148. κήρυσσε, "call on."

149. γαῖαν lengthens its last syllable before the following vowel because of the pause in the sense. See note on v. 83.

151. τύμβου is governed by προπετῇ. Hermann, however, prefers τύμβω, because προπετῆς generally signifies nothing but "prone, head-long," and Polyxena had to be sacrificed ἐν ἄκρου χόματος.

153. χρυσοφόρου. "Mos erat apud veteres virginibus plurimum auri gestare." Homer, Il. B. 872: "Ὅς καὶ χρυσὸν ἔχων πολεμόνδ' ἔεν, ἦντε κοῦρη." Porson. The same custom is still prevalent in the same parts of the world. A Smyrniote maiden, for instance, carries all her wealth on her person, and shows what fortune she will bring with her at a glance.

155—215. These verses, being the expression of strong emotion, are given in the less regular anapaestic measure. See note on vv. 55—99, near the end of the general remarks on Scene I.

160. Porson here wishes to read γενεὰ instead of γέννα, on the ground that the last syllable of γέννα is short. Hermann, however, retains γέννα, on the ground that there is a pause after it. See note on v. 83.

162. φροῦδος πρέσβυς. With φροῦδος, as with ἐτοῖμος, the copula is generally omitted.

163. πολίαν, i. e. ὁδόν.—στείχω is the dubitative subjunctive.

164. ποῖ δ' ἦσω, i. e. πόδα.

165. θεῶν must be pronounced as a monosyllable.

166. κάκα πῆματα, "evil tidings." For the running of the two dipodies into each other, see note on v. 93.

171. ἄγησαι=ἤγησαι.

172. αὐλάν, i. e. the tent in which Polyxena is.

174. The first syllable of ξίε, which is naturally short, as may be seen by reference to v. 177, is here long through the falling of the ictus of the verse upon it. This passage, as has been mentioned in the introduction, is quoted in ridicule by Aristophanes, Nubes, 1165-6,

ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων
ξίε σοῦ πατρός.

182. τί με δυσφημεῖς, κ.τ.λ. So in Latin the phrases "Bona verba, quaeso." Ter. And. i. 2. 33. "Favete lingua." Hor. Od. III. i. 2.

190. ξυντείνει, "is combining."

191. Πηλείδα=Πηλείδαο, i. e. Πηλείδου, and depends upon γέννα. The construction is as follows: κοινὴ γνώμη τῶν Ἀργείων ξυντείνει τῇ γέννᾳ Πηλείδου σφάζει σε πρὸς τύμβον. But to use Πηλείδου γέννα for Πηλέως γέννα is very harsh. Some editors therefore maintain the old reading, γέννα, i. e. "O, my daughter;" which is at least as harsh. Paley suggests Πηλεία γέννα.

193. ἀμέγαρτα κακῶν=ἀμέγαρτα κακά, as οἱ χρηστοὶ τῶν ἀνθρώπων, means "good men," the substantive being considered as the whole, and the adjective as a part of that whole. See Matth. Gr. Gr. §§ 320 and 442.

197. μοί is the *dativus ethicus*.

203. οὐκέτι σοι παῖς ἄδε, "I no longer exist for you; I am as good as dead for you." The whole of this wail over premature death may be compared with the account of Jephthah's daughter bewailing her virginity upon the mountains. See also vv. 415—430.

205. *μόσχον*. See note on v. 144.

211. *βίου*. It would perhaps be better, with Hermann, to omit the comma after *βίου*, and connect *βίου*, not with *δύστανε*, but with *κλαίω*, as Polyxena seems not only to consider her mother unhappy in the events of her life, but also to lament that she has to live. See the next three lines.

214. *μετακλαίομαι*. Hermann says of these and similar words, such as *μεταστενομαί*: "Pœnitendi significatio inhærere illis verbis videtur." Liddel and Scott translate, "I deplore afterwards," i. e. "after the proper time," "when it is too late."

216. *καὶ μὴν* is commonly used among the tragic writers to introduce a new person. Thus Orest. 1013 *καὶ μὴν ὅδε σὺ ξύγγονος ἔρπει* . . .

221. *σφάξαι πρὸς χῶμα* probably means "to lead to the tomb and sacrifice there," because *πρὸς* with the acc. implies motion towards. So Thuc. i. 18, *διεκρίθησαν πρὸς τε Ἀθηναίους καὶ Λακεδαιμονίους οἱ Ἕλληνες*, i. e. *διακρίθέντες ἐχώρουν πρὸς τοὺτους*. Matth. Gr. Gr. § 591, ε. Some editors would translate *πρὸς* "turning towards," not "going to," on the ground that the scene of the play is laid in the Chersonese, and therefore if the sacrifice took place, it could not be carried out at the tomb, though it might be with the spectators looking towards it, as we are told in Holy Writ that Daniel prayed looking towards Jerusalem. But, as Hermann remarks, Euripides might mean to represent the Greeks, or a deputation of them, as returning to Sigeum for the consummation of the sacrifice: not that such a course of action would be likely in itself, but because the improbability would not strike spectators, who would only hear the matter indirectly alluded to, and nowhere distinctly stated.

224. *ἐπέστη*, "was appointed." See *ἐπιστάτης* in the line before.—*παῖς Ἀχιλλέως*, i. e. Pyrrhus or Neoptolemus.

225. *οἶσθ' οὖν ὃ δρᾶσον*, "Do then, knowest thou what?"—"Do you know then what you must do?" So Soph. CEd. Tyr. 543, *οἶσθ' ὡς ποίησον*.

227. *γίγνωσκε ἀλκὴν*, "acknowledge your strength," i. e. "your want of strength to resist me."

228. *τοί* often introduces a moral apophthegm, as in the present instance.

231. *καγὼ*, i. e. "I as well as Polyxena;" the *καὶ* instituting a comparison between Hecuba's misery and helplessness, and the misery and helplessness of Polyxena.

232. *τρέφει*, i. e. "has preserved and still preserves me."

233. *κακῶν*, "than my past evils."

234. *ἔστι=ἔξεστι*. See v. 238.

236. *σὺ μὲν εἰρησθαὶ χρῆν, κ.τ.λ.*, according to Hermann, = *a te peroratum esse convenit; nos autem qui interrogamus audire debes*. This rendering would account for the tense of *εἰρησθαί*; but, as Paley remarks, it makes *ἀκούσαι* govern the accusative of the person. Hence it is probably preferable to translate: "It is fitting that a full statement of our case should have been laid before you, and then that I who question you should in my turn hear what you have to answer." See Paley's note on the passage.

238. *οὐ φθονῶ*, "I do not grudge."

240. *ὁμμάτων τ' ἄπο*. The adversative particle *δὲ* is preferred

somewhat by Hermann to *τε*, as more forcible; *τε*, however, is the reading of most MSS.

241. *φόνου σταλαγμοί*. How could drops of blood ooze from his eyes? it is asked. Because Ulysses had bruised and wounded his eyes on purpose, before he came to Troy as a spy, in order partly not to be recognised, and partly to excite compassion and allay suspicion. So Zopyrus acted in Herod. iii. 154, and Sinon in Virg. *Æn.* ii—*κατέσταζον* is here transitive.

242. *ἄκρας καρδίας*, "the surface of my heart." The whole passage will be equivalent to "It made no slight impression on me," "it touched me to my very heart's core."

244. *ἐλθόντες*. The participle is used for the infinitive after verbs of the senses. See Matth. Gr. Gr. § 548, 1.

246. *ἐνθανεῖν σοῖς πέπλοις*, "clung to thy robe with such convulsive force that it grew stiff as death."

250. *ὥστε . . . γε*, "yes, so as to," &c.

253. *δύνη*. Porson prefers *δύνα*, with the Scholiast, as more Attic. Hermann, however, proscribes *δύνα* as Doric. Lobeck, Matthiæ, and others maintain that *δύνα* is the indicative form (as in Soph. Phil. 798, *οὐ δύνα μολεῖν ποτε*); and that *δύνη* is the form for the subjunctive, and is therefore the proper form in this line.

255. *μηδὲ γιγνώσκοισθέ μοι*, "may you be not even known to me." The verb is in the optative to express a wish.

256. *βλάπτοντες οὐ φροντίζετε*, "you do not mind injuring." So *νικωμένη γὰρ Παλλὰς οὐκ ἀνέξεται*, in Eur. Heracl. 352. See Matth. Gr. Gr. § 550.

258. *τί δὴ σόφισμα τοῦθ'*, "what is this ingenious device which," &c.

260. *τὸ χρῆν*, "necessity," is a shorter form for *τὸ χρῆναι*. Paley compares *ζῆν* from *ζῶω* or *ζῆμι*.

264. *εἰργασται*, governs two accusatives.

265. *χρῆν*, i. e. *ἐχρῆν*, "oportuit." See note on v. 1218.

271. *τῷ μὲν δικαίῳ, κ.τ.λ.*, is literally, "I contend this (contest of) argument with justice;" i. e. "I claim that justice to be on my side which you say is on yours."

273. *χερὸς . . . παρητδος*. To touch these was the common form of expressing supplication. So it was usual to touch men's beards. See v. 286. So, too, Thetis supplicates Jupiter in Hom. Il. i. 501.

278. *μηδὲ* makes its last syllable long before *κτάνητε*.—*τῶν τεθνηκότων* *ἔλις*. So Eur. Or. 240, *ἔλις ἔχω τοῦ δυστυχέω*.

280. "*παραψυχὴ* penultimam corripit, utpote ab aoristo secundo deductum. Eadem est ratio in *διατριβῇ*, a *διατρίβω*." Porson.

283. *δοκεῖν*, "to think;" as often in Homer. So St. James i. 20, *Εἴ τις δοκεῖ θρησκὸς εἶναι ἐν ἑμῖν*, "if any man among you seem to be (i. e. thinks that he is) religious."—*εἰ πρόσσειν* is, as Pflugk remarks, a little more general in its meaning than *εἰ πράξειν*, which some editors prefer against the authority of the MSS.

285. *ἀφείλετο* governs two accusatives.

286. *γένειον*. See note on v. 273.

288. *ὥς*=either "saying that," or "since, inasmuch as."—*φθόνος*, "it is a shame; brings a *nemesis*."

291. *νόμος . . . τοῖς τ' ἐλευθέροις ἴσος καὶ τοῖσι δούλοις*. "Leges et instituta respicit Atheniensium." So Hermann, who refers to the law,

περὶ ὕβρεως in Demosth. in Mid. p. 529, 'Εάν τις ὑβρίσῃ εἰς τινα, ἢ παῖδα ἢ γυναῖκα ἢ ἄνδρα, τῶν ἐλευθέρων ἢ τῶν δούλων, κ.τ.λ.

293. τὸ δ' ἀξίωμα, &c., "your authority, even though you should speak unconvincingly, will prevail." The translation of these lines by Ennius is quoted by the Commentators :

Hæc tu etsi pervorse dices, facile Achivos flexeris.
Nam opulenti quum loquuntur pariter atque ignobiles,
Eadem dicta eademque oratio æqua non æque valet.

295. ταῦτόν is put for ταῦτό, i. e. τὸ αὐτό.—τῶν δοκούντων = τῶν ἐνδόξων ὄντων, "those seeming to be somewhat."

296. στερρὸς φύσις would commonly be στερρὰ φύσις; the adjective being generally of three terminations.

299. τῷ θυμουμένῳ is a rare use of the participle for the infinitive, and = τῷ θυμούσθαι, *præ iud.* Scholefield quotes a similar use of the participle in Thuc. iii. 43, ἐν τῷ τοιῷδε ἀξιούντι, *dum res ita aestimatis*; and v. 9, τοῦ ὑπαπίνειν πλέον ἢ τοῦ μένοντος.

300. ποιοῦ φρενί, "consider in your mind."

302. οὐκ ἄλλως λέγω, i. e. "I will never deny my obligation to do so."

305. Pflugk says, "Vulgo supplent δεῖν, cujusmodi ellipsi opus non est. Vide Orest. 269, Οἷς μ' εἶπ' Ἀπόλλων ἐξαμύνασθαι θέας."

306. κάμνουσιν, "err."

309. ἡμῶν, "at our hands." So Xen. Mem. i. 1., ξείος ἐστί θανάτου τῇ πόλει, i. e. "at the hands of the state."

311. βλέποντι, "while living." So δέρομαι is used. See Homer, Il. i. 88, Οὐτις ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δερκομένοιο.

312. χρώμεσθα = χρώμεθα.

313. εἶεν = εἶτο, "well, be it so." "It appears," says Matth., "to have been retained in the language of common life from the old εἶε for εἴη, with ν ἐφέλεκ.; for the sense requires the singular."

315. ποτέρα μαχοῦμεθ', κ.τ.λ. Hermann rightly warns us against taking these words as spoken by any one but Ulysses in his own person. If they were intended to be put into the mouth of the person alluded to in the words τί δῆτ' ἐρεῖ τις, the verbs would be in the deliberative subjunctive.

317. καθ' ἡμέραν may qualify either ἔχοιμι or ἀρκούντως ἔχοι, but not ζῶντι.

319. ἀξιούμενον, "honoured;" for a similar use Hermann quotes Or. 1167.

320. διὰ μακροῦ ἢ χάρις. So Soph. Antig. 76, ἐκεῖ γὰρ ἀεὶ κείσομαι.

322. ἔθλιαι agrees with γυναῖκες rather than with πρεσβῦται, because it is nearer to it.

325. ἥδε, i. e., "close by," the scene of the play being laid not in Troas, but on the Thracian Chersonese. See note on v. 221.

326. τόλμα, "endure," like the Latin *tolerare*. See v. 333, and else where in this play.

327. ἀμαθίαν ὀφλήσομεν. So Soph. Antig., σχεδὸν τι μωρῷ μωρίαν ὀφλισκάνω.

329. ἡγεῖσθε and θαυμάζετε are imperatives, as the preceding μῆτε shows.

330. ὥς ἂν, as Hermann says, = *dummodo, si modo*; and hence even-

tually becomes almost equivalent to *ut*. See *Æsch. Prom. Vinc.* 10, *ὡς ἂν διδαχθῇ τὴν Διὸς τυραννίδα Στέργειν.*

332. *τὸ δοῦλον . . . πεφυκέναι.* The construction, as Hermann, quoting the old Scholiast, suggests, is not that *τὸ δοῦλον πεφυκέναι* is the subject, and *κακὸν* (*ἐστὶ*) the predicate, but that *τὸ δοῦλον* is the subject, and *πεφυκέναι* is added by way of correction (*ὥσπερ ἐπανορθοῖ τὸν λόγον*), and = *ὥστε εἰς ὑπαρξιν ἔλθεῖν*; so that the whole passage is equivalent to, "How great an evil is slavery to live in" (i. e. *ὥστε πεφυκέναι δοῦλον*); "and it has to endure indignities," &c. For *τολμᾷ*, see note on v. 326.

335. *φροῦδοι.* The copula is left out after this word. See v. 162.

338. *πάσας . . . φθογγὰς λέισα*, "giving utterance to all thy notes." The shortening of the antepenultima in *λεῖσα*, is worthy of notice from its rarity. See, however, *Sep. c. Theb.* 494, and *Iph. in T.* 298.

342. *δεξιὰν . . . κρύπτοντα.* This Ulysses did for fear she should seize his right hand in supplication. See v. 273, and the note on it.

343. *ἐμπαλιν*, "away."

345. *πέφευγας τὸν ἐμὸν ἰκέσιον Δία*, i. e. "Non est quod verearis ne supplicibus ego te verbis orans tuæ erga Jovem pietati vim adhibere velle videar." *Pflugk.*

350. *Τοῦτό μοι πρῶτον βίον*, "hoc primum et summum vitæ meæ esse deputo." So Hermann, who adds that it cannot be translated, "this was the beginning of my life," because such a rendering would require *τὸ πρῶτον*.

352. *ζῆλον . . . ἔχουσα*, κ.τ.λ., "causing no small jealousy with regard to my marriage, as to whose home and hearth I shall come to," instead of "I should come to," i. e. *ἀφίξομαι*, instead of *ἀφιζοίμην*. So *Xen. Anab. iii. 5. 19*, *θαυμάζοντες ὅποι ποτὲ τρέφονται οἱ Ἕλληνες καὶ τί ἐν νῷ ἔχοιεν*.

355. *παρθένους . . . μέτα*, "conspicua inter virgines," *Herm.* *Μετὰ* governs the dative only in poetry, and = "among." So *Homer, Il. i. 252*, *μετὰ δὲ τριτάτοισιν ἄνασσαν*.

356. *ἴση θεοῖσι* rather than *θεῇσι*, because, as Hermann observes, the question is not about beauty, but about happiness. Hence no alteration is necessary.—*πλὴν τὸ κατθανεῖν*, "except with respect to death;" where notice that *τὸ κατθανεῖν* is in the accusative, as expressing the respect, in spite of the presence of *πλὴν*. See *Matth. Gr. Gr. § 543*.

358. *οὐκ εἰωθὸς ὄν*. Here, as *εἰωθὸς* is a participle, *ὄν* is, as elsewhere is the case, redundant. So *Hom. Il. xix. 80*, *ἐπιστάμενόν περ ἔδοντα*. So *Porson*.

359. *ὤμων φρένας*, "harsh of disposition."

360. *δοῖς* is in the singular, though its antecedent, *δεσποτῶν*, is in the plural. *Δεσποτῶν*, however, is necessarily equivalent to *δεσποτοῦ*, as a slave would not have more than one master. But *δοῖς* frequently differs in number from its antecedent. See *Matth. Gr. Gr. § 475, a*, who quotes *Soph. Antig. 707*,

*δοῖς γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
ἢ γλασσοῦν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
οὗτοι διαπτυχθέντες ὠφθησαν κενοί.*

362. *ἀνάγκην σιτοποιῶν*, "the necessity of making bread."

366. *πρόσθεν*, "formerly."—*τυράννων* depends on *ἡξιομένα*.

369. *ἄγων*=*ἀγαγών* here; the imperfect participle being put for the aorist, as the Scholiast remarks, and as we, in our less accurate language, often use it. See the same use of the imperfect participle for the aorist in v. 386.

370. *του*=*τινος*.

371. *θάρος* *ἐλπίδος*, "encouragement to hope."

372. *μηῆτερ*, *σὺ δ' ἡμῶν*, "do you, *then*, my mother." For the insertion of *δὲ* see Porson's remark on *Orest.* 614, "Cum subito sermonem ad alium ab alio convertimus, primo nomen ponimus, deinde pronomen, deinde particulam."

377. *μᾶλλον*, as Hermann remarks, is not redundant here with the comparative *εὐτυχέστερος*, though such a construction is common; but here it rather refers to what goes before, and qualifies the whole sentence, thus: *ὁ ἀλγὼν μᾶλλον ἂν εἴη εὐτυχέστερος θανὼν ἢ ζῶν*, i. e., "the unfortunate man is rather to be counted happier when dead than when alive."

379. *δεινὸς χαρακτήρ κάπσισημος*, "strong (*lit.* strange) and deeply marked is the impress."—For this use of *δεινός*, see *Prom. Vinct.* 39, *τὸ συγγενὲς τοι δεινὸν ἢ θ' ὀμιλία*.

380. *ἐσθλῶν γενέσθαι*, "to have been born of noble parents." So *Xen. Cyr.* i. 2. 1, *πατὴρς μὲν δὴ λέγεται Κύρος γενέσθαι Καμβύσου*.—*ἐσθλῶν*, "good," i. e. noble. So we say, "born of a good family," making almost the same confusion in language between outward rank and moral qualities, that is made in practice when "the learned pate ducks to the golden fool."

381. *ὄνομα* is not the subject of the sentence, but the accusative after *ἐπὶ*. If it were the subject, it would have the article with it, and be read *τοῦτονομα*. Thus the whole line should be, "and rises to a greater name for nobleness in the case of those who act worthily of their birth." That is, "He is noble who is nobly born; but the nobleman who acts nobly is the noblest of all." So Shakspeare (*All's Well that Ends Well*, ii. 3) says, conversely,

This is honour's scorn

Which challenges itself as honour's born,

And is not like the sire.

382. *καλῶς*, "nobly."

386. *ἄγοντες*. See note on v. 369.

391. *ἀλλὰ*, "at any rate"=*saltem*. This use of *ἀλλὰ* arises from an abbreviated method of speaking; the whole line being equivalent to *ὁμείς δέ, εἰ μὴ μόνην με βούλεσθε φονεῦσαι, ἀλλὰ θυγατρὶ συμφονεύσατε*. *Pflugk*. So, *Soph. Electr.* 411,

᾽Ω θεοὶ πατῆρες, συγγένεσθέ γ' ἀλλὰ νῦν,

i. e. *εἰποτε συνεγένεσθέ μοι, ἀλλὰ νῦν γε συγγένεσθε*. See *Viger.* p. 471, note.

395. *μηδὲ* is used with *ὠφείλομεν*, because it records a wish, not a fact, and="utinam ne."

397. *κεκτημένος* is the participle after *οἶδα*, as being a verb of the senses. See *Matth.* § 548.

398. *ὅποια κισσὸς δρυὸς ὅπως τῆσδ' ἔξομαι*. Porson is disposed to con-

sider the construction to be *ὅρα ὅπως τῆσδ' ἐξομαι, ὅποια κισσὸς δρυὸς*. But Hermann's explanation is simpler. He translates: *ego ut hedera hinc ut quercui adhaerebo*, and looks upon the construction as a pleonasm peculiar to passages, in which a comparison between two things is instituted. Thus, in Troad. 147:

μάτηρ δ' ὥς τις πτανοῖς κλαγγὰν
δρυσὶν ὅπως ἐξαφῶ γῶ
μολπᾶν.

i. e. *ut mater ego vobis ut pullis praëde cantum.*

400. ὥς, according to Matthiae=ἐπεὶ, "since," and refers to some such phrase as "it is no good your opposing me," understood. It is simpler, however, to supply ἴσθι, as he himself suggests in note i. to § 628.5.

403. τοκεῦσιν, i. e. "my mother;" the singular being used for the plural. "The general expression in the plural gives more emphasis to the speech." Matth. § 293.

406. πρὸς βίαν, "violently." This use of πρὸς is naturally derived from the common meaning of πρὸς, i. e. direction towards, as in the phrase σκοπεῖν πρὸς τι, πρὸς τὸ δεινὸν ἐρχεσθαι.

408. ἃ πείσει, "all which things you will have to endure," i. e. "if you persist."—μὴ σὺ γ', "pray, do not do so."—οὐ γὰρ ἄξιον, "for it is not worthy (of your former station) that you should suffer this indignity."

410. προσβαλεῖν depends on δός.

411. πανύστατον, "for the last time," is an adverb, not an adjective agreeing with ἀκτῖνα.

416. ἀνυμφος, ἀνυμέναιος agree with the subject of ἄπειμι in v. 414, the intermediate line, which is spoken by another person, having no influence on the construction of Polyxena's speech.—δν, i. e. ὑμεναίων, understood in ἀνυμέναιος. So πατήρ is understood in πατρῶα in v. 22.

418. ἐν Αἰδου, i. e. ἐν Αἰδου δόμοις.

419. ποῖ τελευτήσω βίον, "whither shall I go and finish my life." See the notes on vv. 221 and 812.

420. πατρός, &c. See note on v. 330.

423. ἀθλιωτάτην, i. e. οὐσαν.

425. ἀθλίας. Such is the reading of the MSS. But Porson reads ἀθλία, asserting, "Valde invenustum est duplex epitheton ἀώρου ἀθλίας." I am, however, with Hermann, unable to see the harshness of the double epithet here, especially as he suggests that ἀθλίας τύχης may coalesce so as to be = δυστυχία. His proposal to read σῆς for τῆς would make it more evident that Hecuba was lamenting for her daughter, and not for herself.

427. χαίρουσιν ἄλλοι, i. e. "The Greeks are faring well" or "rejoicing." The meaning generally given, "others (in a general sense) are faring well," would rather be ἄλλων τὸ χαίρειν. Herm.

432. The construction of μ' ἀμφιθεὶς κάρα may be explained as a combination of the two constructions, με ἀμφιθεὶς and ἀμφιθεὶς κάρα.

435. προσειπεῖν, κ.τ.λ., "for I may still utter thy name, though I have no longer any substantial share in thee, except the interval that it will take me to go hence to the sacrificial sword and the pyre of Achilles;"

ξίφους and πυρᾶς both referring to the same moment of time. See Hermann's note on the passage.

438. *προλείπω*, "I am fainting."—*λύεται . . . μέλη*. So Virg. *Æn.* i. 92, "*Solvuntur frigore membra.*"

441—443. Hermann proposes to put these three lines into the mouth of the chorus, as it is difficult to imagine a fainting woman gathering up energy to utter them. To this it is objected that it is unusual for a chorus to begin with two or three common iambic verses, and then launch forth into an ode. Moreover it may be supposed that Hecuba revives enough to utter the three verses slowly and by gasps, much as Queen Katharine would be represented as acting the last part of Henry VIII., Act iv. sc. 2, after it has been said of her,

Do you note

How much her Grace is altered on the sudden?

How long her face is drawn? How pale she looks,

And of an earthy cold? Mark her eyes!

441. *ὧς*, "thus" = *οὕτως ἔχουσιν*, or *οὕτως ἀπολογέην*.

442. The play on the words *Ἑλένην* and *εἶλε* was a favourite one with the Greek tragedians. See *Æschylus* Ag. 690, *ἑλένας, ἑλανδρος, ἐλέπτολις*.

444—483. For the metre of this choral song see the Introduction. It will at once be perceived by any one who reads a few of the lines aloud, how soft and musical the rhythm is; and, therefore, how suitable it is to embody the outpourings of captive women, bemoaning their lot, and sadly wondering what their future is to be. The general tenor of the song will be found in the outline given of Scene II., near the end. To what is there said may be added Mr. Paley's observation, that "a more appropriate subject might have been furnished by the immediate prospect of Polyxena's fate." See also some remarks to the same effect in the Introduction.

444. *ποντιάς* is a feminine adjective in the nominative case, agreeing with *ἄβρα*.

449. *κτηθεῖσα* is used passively. *δουλόσυνος κτηθεῖσα*, "possessed as a slave."—*τῷ* = *τίνι* is dependent on *δουλόσυνος* or *οἶκον*.

450. *δρμον* is the accusative of motion. So Phæn. 111, *ἦλθε Πολυνείκης χθόνα*.—*Δωρίδος αἶας* = the Peloponnese, as conquered by the Dorians. Pflugk quotes Soph. *Ced.* Col. 696, *μεγάλαν Δωρίδα νῆσον*.

451. *Φθία*, or *Φθιώτις* included the southern part of Thessaly as far north as Pharsalus.

453. *Ἀπιδανόν*. The Apidanus, uniting with the Enipeus, flowed through the vale of Pharsalus into the celebrated Peneus. The writer in Smith's *Geog. Dict.* quotes Lucan, vi. 374,

it gurgite raptō

Apidanus, nunquamque celer, nisi mixtus, Enipeus.

455. *νάσων* depends upon *ἐνθα*, "to that one of the islands (viz. Delos), where," &c. If it depended on *δρμον*, there would be no island specially alluded to, as is here evidently intended. This mention of Delos, it has been conjectured, is here made because the Athenians claimed the island as their own from Ol. 88. 3, in which year they cleansed the island (See Thuc. iii. 104), and renewed the Delian games. This is, as Hermann points out, an additional reason for

thinking that this play was written about Ol. 89, i.e., B.C. 424. See Introductory notes to this Play.

456. *πεμπομένην* agrees with *με*, governed by *πορεύσεις*, supplied from v. 447.

458. *πρωτόγονος*. The palm and bay-tree first sprung into being when Latona was bringing forth Apollo and Artemis.

461. *ἄγαλμα*, "a source of delight."

463. *σὺν Δηλίδσιν τε κούραις* is connected with *εὐλογῆσω*.

465. *χρύσεαν* must be pronounced as a dissyllable to correspond to *φασὶν* in v. 454.

466. *Παλλάδος πόλει*, i.e. Athens.

467. *τῆς καλλιδίδου Ἀθαναίας*. Paley inserts a *τε* before *Ἀθαναίας*, to get rid of the awkward hiatus. For the same reason Porson has edited *καλλιδίδουοι*. The former emendation seems the best, especially as there is a previous *η* for the *τε* to correspond to, as Paley points out: but I have not ventured to insert it. *καλλιδίδου* has its penultima short to answer to the penultima of *πατέρων* in v. 476.—*Ἀθαναίας . . . πέπλος*. The *πέπλος* of Athene used to be carried in procession to her on the festival of the Panathenæa; the subject embroidered on the *πέπλος* being the exploits of the Goddess in the Gigantomachia (see vv. 471—474). The Goddess herself was represented in a chariot. Hence *καλλιδίδου*.

470. *δαιδάλαίσι* must be pronounced as a quadrisyllable, unless we alter *Ἀργείων* in v. 479, into *Ἀργεῖων*, after Hermann, who denies that two syllables can be contracted into one unless the preceding syllable is long, as in *χρυσέαν* above.

482. *θεράπῃαν* has its penultima short, to correspond to the penultima of *ἀμφιπύρρῃ*.

483. *ἀλλάξας* "*Αἶδα θαλάμους*, "having exchanged the chambers of Hades (i.e. death) for slavery." So Soph. Antig. 944, sqq.,

*ἔτλα καὶ Δανάας οὐράνιον φῶς
ἀλλάξαι δέμας ἐν χαλκοδέτοις
αὐλαῖς:*

"*Danae lucem solis cum tenebrico carcere, chorus Troadum mortem cum servitute commutavit.*" Herm. For the construction of the accusative where we should use the dative, see Hor. Od. I. xvii. 1,

*Velox amœnum sæpe Lucretilem
Mutat Lycæo Faunus.*

SCENE III.

TALTHYBIUS now enters to summon Hecuba to the scene of sacrifice, in order that she may bury the dead body of Polyxena (vv. 484—500). At Hecuba's request he details the noble way in which she met death, and the admiration felt for her by all the Greeks (vv. 518—582). Hecuba expresses herself in some measure comforted by what she has heard, makes some exceedingly inopportune philosophical remarks, as to whether virtue springs from natural disposition, or can be imparted by teaching, and then asks Talthybius to petition Agamemnon not to allow

any one of the Greeks to touch her daughter's corpse, but to leave it to her to perform the funeral obsequies (vv. 585—608). She then sends her old handmaiden to the sea to get the lustral water, and goes herself to her own tent and the tents of her fellow captives to see whether anything can be found still left to them in order to adorn the dead fittingly (vv. 609—628).

This portion of the play would be called by the Greeks the second episode (*ἐπεισόδιον*), as being the part inserted between the second and third choral odes.

The ode that follows (vv. 629—656), like the one preceding, is in the Glyconic metre. Its general bearing is given briefly in the Introduction, and will be found to be such as well suits the soft and sad character of the measure employed.

484. *ἄρῃοτε*, "but now," "lately." See v. 891.

486. Hecuba is supposed to have become insensible after delivering the speech beginning at v. 438, and to have afterwards been gently placed on the ground, on her back, by the chorus.

488. *ὄραν*, "regard," "look after;" like the Latin verb "*respicere*."

489. *ἄλλως* = *nil nisi*, strengthens *μαθήν*, or qualifies *ψευδῇ*. See also v. 626.—The subject of *κεκτῆσθαι* is either *ἀνθρώπους*, which, however, does involve a slight anacoluthon, as Hermann says, or rather is *δοκούντας* in the next line.

490. *δοκούντας*, κ.τ.λ., "men who think that there is a race of Gods." For the absence of the article in such indefinite expressions, not embracing the whole of a class, see Matt. Gr. Gr. § 271, Obs., and the examples there given. The whole sentiment, though in consonance with trains of thought common in the time of Euripides, is utterly at variance with anything that can ever have occurred to Talthybius or his coteremporaries.

493. *μέγα* is used adverbially.

494. *ἀνέστηκεν*, "has been laid waste." "In passive and intransitive tenses it usually has a hostile sense." Liddell and Scott.

497. *ὅμως δέ*, i. e. "though old; and, therefore, not likely in the course of nature to have to suffer indignities long."

499. *μετάρσιον* . . . *ἔπαυε* = *ἔπαυε ὥστε μετάρσιον εἶναι*. This is called the proleptic (i. e. anticipatory) use of the adjective.

501. *τίς οὗτος*, "who is this who," &c., i. e. "who are you who," &c. Porson quotes Hom. Il. x. 82, *τίς δ' οὗτος κατὰ νῆας ἀνὰ στρατὸν ἔρχεαι ὁλος*;

504. *πέμψαντος* . . . *μέτα* = *μεταπέμψαντος*, "having sent after thee." Hermann quotes Thuc. i. 112, *ἐξήκοντα μὲν νῆες ἐς Αἴγυπτον ἀπ' αὐτῶν ἐπλευσαν*, Ἀμυρταίου *μεταπέμποντος*, "to prove that *σε*, the object of *μεταπέμψαντος*, may be properly omitted. For *μετὰ* in the same sense in composition, see vv. 509 and 512. For the *imesis*, see Eur. Alc. 66,

*Εὐρυσθέως πέμψαντος ἱππείων μέτα
δχημα.*

506. *δοκοῦν* is the nominative absolute: "it seeming good to the Greeks."

511. *τί λέξεις* is not equivalent to *τί λήγεις*, as some say, but rather means, "What heavier tidings are you going to tell me next?" So

Pflugk.—*θανομένους* is masculine, though referring to a woman, as is always the case when the plural is used for the feminine singular.

514. *τοῦτί σε* = *τὸ ἐπὶ σε*, "as far as you are concerned." So *τὸ ἀπὸ τοῦδε*, *τὸ ἐπὶ σφᾶς εἶναι*.

515. *πῶς καὶ* = "*dic præterea quomodo*; καὶ πῶς objicientis fere est vel contradicentis." Porson ad Phœn. 1373.—ἀρ' αἰδούμενοι, "did you do it reverently?"

518. *διπλᾷ δάκρυα κερδᾶναι*, "to reap a double harvest of tears." So Virgil ii. 3, *Infandum regina jubes renovare dolorem*.—For this use of *κερδᾶναι* for "to gain a loss," see Acts xxvii. 21, *κερδήσαι τὴν ὕβριν ταύτην καὶ τὴν ζημίαν*.

520. *πρὸς τάφῳ*, i. e. *ἐτεγξα*. See note on v. 57.

523. *Ἀχιλλεύς* must be pronounced as a trisyllable.

524. *πέλας δ' ἐγὼ* i. e. *ἔστην*, the intransitive second aorist being understood from the transitive first aorist *ἔστησα*.

526. *μόσχου*. See note on v. 205. In both passages, however, there is evidently a strong sacrificial reference.

528. *ἔρρει* is used here transitively. So *ρεῖν γάλα*. Matt. (Gr. Gr. § 423) quotes Hom. H. in Ap. ii. 202, *προρέειν καλλιῤῥοον ὕδωρ*.

529. *σημαίνει . . . μοι*, "he makes a sign to me, bids me."

532. *σίγα* with a short is an adverb. For other instances of adverbs put with *εἶναι* and *γίγνεσθαι* for adjectives, see Matth. § 612. *σίγα* with a long, is the imperative.

534. *πατήρ δ' ἐμός* = "*idemque pater meus*," the *μὲν* corresponding to *δὲ* being omitted in *δὲ παῖ Πηλέως*. Pflugk.

535. *δέξαι μοι*, "receive at my hands." See note on v. 309.

536. *νεκρῶν ἀνωγούς*, "evoking the dead."

537. *ἀκραφνές*, "proprie id est, quod modo ab ipso fonte exiit, eoque nondum adulteratum est." Hermann. Hence it answers exactly to the idea in Moore:—

Come, if the love thou hast for me
Be pure and fresh as mine for thee,
Fresh as the fountain underground,
When first 'tis by the lapwing found.

542. *ἐπηύξατο*, "joined in the prayer."

543. *κόπης*, "by the hilt." So Xenoph. Anab. i. 6, 10, *ἐλάβοντο τῆς ζώνης τὸν Ὀρόντην*. See Matth. Gr. Gr. § 331.

546. *ὥς ἐφράσθη*, "when she perceived it." *ἐφρασμένη* is the commoner aorist in this sense. Hermann, however, quotes Herod. vii. 46, *οὗτος ὢν ὠνὴρ φρασθεὶς Ξέρξεα δακρύσαντα*.

550. *ὥς ἐλευθέρα θάνω*, "ut in morte saltem obeunda libera, non serva sim." Matth. Elmsley wishes to read *ὥς ἐλευθέρως θάνω*, "that I may die as becomes a free woman;" which is a less noble sentiment.

552. *κεκλησθαι αἰσχύνομαι* = "I am ashamed to be called; and, therefore, do not wish to be called;" *αἰσχύνομαι κεκλημένη* would mean, "I am ashamed of having been called, though I have been called."

555. I have inserted this and the next line in brackets, though it is impossible not to agree with Hermann, and most other editors, in thinking that they are spurious, on the ground that *ὕστατην ὅσα* is an expression of little meaning, that *μεθῆκαν* stands awkwardly between the relative *ὅτε* and its antecedent, that *ὅτε* itself is wrongly

used, that ἦν ought to be in the present tense, and that the subject changes too abruptly in the next line, if these two lines be admitted. Pflugk, however, tries to defend them, and makes the best of them by translating ὑστάτην ὅρα by *novissimum vocis sonum*, and giving the sense of the whole passage as, "*illi vero, quum primum finiverat orationem is cujus summum erat imperium, dimiserunt virginem.*" οὐπερ καὶ μέγιστον ἦν κρότος is borrowed from the Homeric δου κρότος ἐστὶ μέγιστον.

560. ὡς ἀγάλματος. So Tennyson, speaking of Cleopatra, says:—

With that she tore her robe apart, and half
The polish'd argent of her breast to sight
Laid bare.

And again in the poem of CEnone:

but Pallas where she stood
Somewhat apart, her clear and bared limbs
O'erthwarted with the brazen-headed spear
Upon her pearly shoulder leaning cold,

562. τλημονέστατον, "most stout-hearted."

565. εὐτρεπής = ἐτοῖμος.

568. ὅμως, preceded by καί, is often used when a participle is in the sentence. See Eur. Or. 679, καὶ γὰρ σ' ἰκνοῦμαι καὶ γυνή περ ὅσ' ὅμως.

569. Pflugk quotes Ovid. Met. xiii. 479.

Tunc quoque cura fuit partes velare tegendas,
Quum caderet, castique decus servare pudoris.

So Shakspeare, speaking of Cæsar's death, says, alluding to the same feeling,

Then in his mantle muffling up his face,
Even at the base of Pompey's statue,
Which all the while ran blood, great Cæsar fell.

574. φύλλοις ἔβαλλον. Pflugk refers to the φυλλοβολία, or casting of leaves, or crowns made of leaves, to the winners at the games, a practice common as a sign of approbation in our own day. A nearer approach to the feeling intended to be conveyed will be found in the well-known ballad of the Babes in the Wood;

No burial these pretty babes
Of any man receives,
Till Robin Redbreast painfully
Did cover them with leaves.

So, too, Collins, but less simply:

The red-breast oft at evening hours
Shall kindly lend his little aid,
With hoary moss and gathered flowers,
To deck the ground where thou art laid.

576. ἤκουεν κακὰ (like the Latin phrase *male audire*), takes πρὸς τοῦ φέροντος as the agent after it, as if it were a passive verb.

583. ἐπέσειεν is intransitive, having δεινόν τι πῆμα for its subject.

584. *θεῶν ἀναγκαῖον τόδε*, may be taken, as Hermann takes it, in apposition with *πῆμα*, or may form a sentence by itself.

588. *δίδδοχος κακῶν κακοῖς*, "quæ mala excipit aliis malis additis." Matt.

591. *τὸ λίαν*, "excess," i.e. "of grief."

592. *οὐκ οὖν δεινόν*; "Is it not strange then?" The introduction of philosophical disquisitions of a later period is a fault to which Euripides is very prone. Here it is especially offensive, because put into the mouth of a mother weeping over the recent loss of her daughter.—*εἰ γῆ μὲν κακῇ, κ.τ.λ.* The same simile is used in the Epistle to the Hebrews vi. 7. It may seem strange to us, who have an institution whose express object is to teach virtue, to read disquisitions about the impossibility of its being taught, and the necessity that the bad should always remain bad. As to the opinion that the good will always remain good, this has now assumed the shape of the doctrine of final perseverance. The other opinion, that the bad cannot be changed, has quite been driven out by the facts of Christianity.

595. *ἀνθρώποις*, "as regards men," is equivalent to *ἐν ἀνθρώποις*. It cannot be denied that, as Hermann says, it is a very loose way of talking, to put the dative thus without a preposition. He suggests *ἀνθρώποι*, which would be in apposition to *ὁ μὲν* and *ὁ δὲ*. He thinks, however, that the original reading was *ἐν βροτοῖς δ' ἄελ*.

598. *διέφθειρε*, "is wont to corrupt." So the Latin aorist is used to signify custom. So Horace uses the Latin aorist in I. Carm. xxxiv. 15, 16.

Fortuna cum stridore acuto
Sustulit, hic posuisse gaudet.

599. Is it birth or education that makes all the difference? Euripides means to decide the question in favour of birth, as most Greeks would have done, and as he has already made the chorus virtually decide in vv. 379—381. He naturally, however, shrinks from the extreme consequences of his own theory, and adds, thus vitiating in a measure his argument, that education has something to do with the matter.—*τροφᾶί* = *αἱ τροφαί*, to correspond with *οἱ τεκόντες*. "Sæpe unus articulus duobus substantivis sufficit." But see also the note on v. 490.

602. This is a beautiful anticipation of the true theory of Christian education, which is to teach virtue by showing the beauty of virtue, not by showing the hideousness of vice.

605. *μοι* is the *dativus ethicus*.—*τῆς παιδός* depends on *θιγγάνειν*, though it may be supplied again after *ἐργεῖν*. For a similar parenthetical insertion see v. 920, and the note on it.

607. *ἀκόλαστος ὄχλος ναυτικῇ τ' ἀναρχίᾳ, κ.τ.λ.* "Euripides avails himself of every opportunity of touching on public events, in order to give weight to his opinions on political subjects, whether favourable or unfavourable. He expresses himself against the dominion of the multitude, especially when it consisted chiefly of the seafaring people, who were so numerous among the Athenians." Müller's *Literature of Ancient Greece*, vol. i. p. 360; where other instances may be seen collected together.

608. *κρείσσων πυρός*, "wilder than fire." So St. James iii. 6, "And

the tongue is a fire, a world of iniquity." So Soph. *Œd. R.* 176, *κρείσσον ἁμαιμακέτου πυρός*.—*κακὸς δὲ μή τι δρῶν κακόν*, "he is counted among them as evil who will not join them in committing evil." So St. Paul (*Rom. i.* 32), speaks of "those who commit things worthy of death, not only doing the same, but also having pleasure in them that do them."

610. *ἔνεγκε ποτίας ἁλός*, "bring (some) of the salt sea-water;" *ἁλός* being the partitive genitive. So *Thuc. ii.* 56, *τῆς γῆς ἔτεμον*, "they ravaged part of the land."

612. Polyxena was *νύμφη* and *ἀπάρθερος*, because betrothed to Achilles, *ἄνυμφος* and *παρθένος*, because not married to him.

613. *προθῶμαι*, "lay out." So the Latins used the term "*componere*."

614. *ὡς ἔχω*, "as I am able."—*τί πάθω*, = "*dubito quid me fieri oporteat, aut quo animo esse debeam et quomodo affecta*," and hence is nearly = "what can I do?"

615. Porson joins *ἀγείρασα* by *τε* to *βάψασα*; but it is evident from *μοι πάρεδροι* in the next line that she means she is to take upon herself to collect what ornaments she can from the Trojan women in the tents near her, while her old servant is bringing the lustral water from the sea. Hence it is better, with Hermann, to join *ἀγείρασα* by means of *τε*, though with a slight irregularity of construction, to *προθῶμαι*.

619. *ὦ σχήματ' οἰκων* = "O shapely palaces." See note on v. 130.

621. *ἦδ' ἐγὼ*, "I who am here present." See note on v. 53.

623. *εἶτα δῆτα*, "and yet, forsooth," is sarcastic.

626. *τὰ δ' οὐδέν*, "but all these are a mere nothing."—*ἄλλως* "nothing but." See v. 489.

628. *ὄψα κατ' ἡμῶν*, &c. Hermann quotes Ennius from *Cic. de Fin.* ii. 13.

nimium boni est

Cui nihil est mali.

SCENE IV.

DURING the singing of the choral ode contained in vv. 629—656, the handmaiden of Hecuba is supposed to have been to the sea-shore to draw water, and there to have found the body of Polydorus. Now she comes back bearing it with her, and calls aloud for Hecuba (vv. 657—660). Hecuba recognises the dead body, pronounces Polymestor to be the murderer (vv. 670—720), and in her grief forgets that she is expected at the pyre of her daughter, Polyxena. Agamemnon, accordingly, comes to see the cause of her delay (vv. 726—735); is intreated by Hecuba to aid her in her schemes of vengeance (vv. 749—845); and at length consents on condition that his consent is not made known, and that he is not asked to co-operate actively (vv. 850—863). She then explains that she requires no aid but that of her fellow captive-women; and Agamemnon returns to the camp, while Hecuba retires to her tent to mature her plans against Polymestor.

This portion of the play forms the third episode (*ἐπεισόδιον*), as being the part inserted between the third and fourth choral odes.

The chorus then sings the most beautiful ode in the play (vv. 905—952). For its general meaning and the measure in which it is written see the Introduction.

629. *χρῆν*, "it was destined."

638. *ἐτάμεθ' = ἐτάμετο*.—*ἄλιον ἐπ' οἶδμα ναυστολήσων*. The idea of motion is here introduced by the accusative after *ἐπὶ*: "for the purpose of going to the salt sea wave and sailing on it."

636. *τὰν . . . αὐγάξει*. So the well-known Scotch song says:

And her face it is the fairest
That e'er the sun shone on.

638. *ἀνάγκαι*, i.e., those imposed by slavery.

640. *ἰδίας ἀνολας*, "the madness of one individual," i.e. of Paris.

641. *Σιμουντίδι*. The Simois flowed from Mount Ida, and fell into the Scamander below Troy.

643. *συμφορὰ*, i.e. *κοινή συμφορὰ*, supplied from *κοινὸν* in v. 640.—*ἄλλων*, i.e. the Greeks.

644. *ἂν . . . κρίνει τρισσὰς . . . παῖδας*. The first acc. is the acc. of cognate signification. See *Matth. Gr. Gr.* § 421, obs. 3. So *Soph. El.* 1034, *οὐδ' αὖ τοσοῦτον ἔχθος ἔχθαίρω σ' ἐγώ*.

647. *ἐπὶ δουρὶ*, &c., "with a view to (i.e. with the result of) war and slaughter," &c. See *Matth. Gr. Gr.* § 585, β.

649. *στένει δὲ καὶ τις*. See *Matth. Gr. Gr.* 487, 1, who says, *Τίς* is often used in a collective sense, as the English "many a one." See *Il.* xxi. 126,

*Θρώσκων τις κατὰ κύμα μέλαιναν φρέγχ' ὑπαλύξει
ἰχθύς, ὅς κε φάγησι Λυκάονος ἀργεῖτα δημόν.*

For the historical event supposed to be alluded to in this and the next five lines, see the introduction.

656. *δίαμον* must be joined with *τιθεμένα*: "making . . . bloody."

658. The maiden now returns from the beach, with the body of Polydorus, which she has found lying there.

659. *θῆλυν σκορὰν*. The masc. for the fem. So *θῆλυς ἐέρση* and *θῆλυς εἰούσα* in Homer.

660. Hermann reads *κακοῖς*, *ἵν' οὐδεὶς στέφανον ἀνθαιρήσεται*: saying that the tragic writers do not like such unconnected sentences, and translates; "Ubinam est Hecuba, quæ viros et feminas vincit malis in certamine, ubi ei nemo palmam præripit?" But there is no MS. authority for the change.—*στέφανον*, &c., alludes to the crown that was the victor's prize in the games.

662. *ὥς*, "since."—*οὐποθ' εὖδει*, κ.τ.λ., alludes, as Pflugk says, to the probability that a servant who had grown old in Hecuba's ill-starred house must have frequently before announced calamities.

663. *τόδ' ἄλγος*, i.e. the dead body of Polydorus.

664. *εὐφημεῖν στόμα*. See note on v. 182, and to the passages quoted there add *Tibullus* 2. 2. 1,

Dicamus bona verba; venit natalis; ad aras

Quisquis ades lingua, vir mulierque, fave.

665. *ὑπερ*. So Hermann with most of the MSS. One manuscript has *ὑπο*, "from under;" which would seem to be favoured by v. 53.

Hermann quotes Orest. 1371 and Ion. 461, where *ὅπερ* in this sense is followed by the genitive.

667. *μᾶλλον ἢ λέγω*, i.e. *μᾶλλον τάλαίνα ἢ λέγω*.

668. *οὐκέτ' εἰ, βλέπouσα φως*, "you are no longer truly alive, although you do still see the light." So Tennyson speaks of,

In more of life true life no more.

673. *σπουδὴν ἔχειν*, "to be in course of zealous preparation."—*διὰ χερσός*, "at the hands of," &c.

679. *γυμνωθέν*. The handmaid now uncovers the body, in order that Hecuba may see whose it is.

684. Of the metres of the following lines Hermann writes that he has tried to reduce them to an antistrophic arrangement, as he tried, with better success, to reduce the rhapsodies of Hecuba and Polyxena at the beginning of the play. In this case, however, he gives up his attempt: "Nam et violentis opus erat mutationibus, nec metra sibi accurate respondebant, nec descriptiones stropharum ipsæ satis planæ atque idoneis causis fultæ conficiebantur. Recte scholiastes carmen hoc ad ἀνομοιδστοροφὰ refert. Est enim querimonia, versibus maxime dochmiacis scripta, non certa lege, sed uti vehemens dolor et indignatio Hecubæ ferebat."

685. *κατάρχομαι νόμον*. So Eur. Or. 960, *κατάρχομαι στεναγμόν*. See Matth. Gr. Gr. § 336. Elsewhere *κατάρχομαι* generally governs the genitive.

686. *βακχεῖον*, "inspired by Bacchus," and hence "frenzied."—*ἐξ ἀλάστορος*, "by my evil genius."

687. *ἀρτιμαθὴς κακῶν*, "having lately become learned in sorrows." See Matth. Gr. Gr. § 344. So in v. 239, *καρδίας δηκτῆρια*. Adjectives formed from transitive verbs often govern a genitive of the object.

691. *ἀμέρα ἐπισχῆσει*. The final *α* of *ἀμέρα* is shortened before the initial vowel of the word next to it. The reading of Porson *ἀδάκρυτος ἀστένακτος* will not scan. — *ἐπισχῆσει* = *παύσει με*, i.e. "from the griefs that are overwhelming me." If we read with some editors *ἀστένακτον ἀδάκρυτον*, these adjectives must be taken proleptically. See Matth. § 446, note 2, who quotes Æsch. Ag. 1247,

εὐφημον, ὃ τάλαίνα, κοίμησον στόμα

i.e., *κοίμησον στόμα ὥστε εὐφημον εἶναι*. So Virg. Æn. i. 69, "submersas obrue puppes."

696. *θνήσκεις* = *τέθνηκας*. See v. 773, *θνήσκει δὲ πρὸς τοῦ*;

698. *κυρῶ* generally governs a gen. or dat.; but see Matth. Gr. Gr. 328, obs., where other instances are quoted, where the accusative occurs.

703. Hermann alters Porson's reading of *ἐνύπνιον* into *ἐνυπνον*, and *οὐ με παρέβα* into *οὐδὲ παρέβα με*, in order to make the verses what they ought to be, dochmiacs.

704. This verse has been pronounced by almost all the editors not to be scanned. Paley, however, by reading *εἰσεῖδον* instead of *ἐσεῖδον*, and *ἀμφὶ τέκνον* instead of *ἀμφὶ σ' ὃ τέκνον*, for the former of which alterations there is manuscript authority, has succeeded in producing a dochmiac verse. The masculine *δντα* will then agree with the sense of *τέκνον*, instead of with its ordinary gender; but this is not unusual either in Greek or Latin.

708. *ὀνειρόφρων*, "since you are a diviner of dreams."

711. *ἵνα* refers to *Θρήκη* understood in *Θρήκιος*, or = "with whom;" though Pflugk does not think that it can possibly refer to a person.

713. *ἐχρ.* Some MSS. have *ἐχοι* in consequence of the preceding *ἐκτανε*. For the reason why the subjunctive is used, however, see note on v. 1245.

724. *ἀλλὰ . . . γὰρ*. The construction will be seen by altering the order thus: *ἀλλὰ τοῖνθένδε σιγῶμεν, φίλαι· εἰσορῶ γὰρ τοῦδε, κ.τ.λ.* Hence *ἀλλὰ . . . γὰρ* = *ἀλλ' ἐπεὶ*.—*τοῦδε* = "here," or "hither." See note on v. 53.

725. *Ἀγαμέμνωνος δέμας*, "Agamemnon's stately form." See note on vv. 619 and 130.

726. "*Parum scite Euripides regem ipsum venientem, ut arcessat Hecubam, fecit.*" Herm. But the character attributed to Agamemnon in this play is exceedingly gentle and sympathetic, and comparatively careless of outside dignity.

727. *ἐφ' οἷσπερ*, "on the conditions which," &c.

732. *ἐστὶν καλῶς* is more commonly *καλῶς ἔχει*. See Matth. Gr. Gr. § 309, c. for examples of the adverb with the substantive verb instead of an adjective.

734. *θανόντα Τρώων*. Agamemnon recognises Polydorus to be a Trojan from his dress which is still on him.—*οὐ γὰρ Ἀργείων*, i.e. *αὐτὸν εἶναι* will depend on *ἀγγέλλουσι*.

736. *δύστηνε* refers to Polydorus; the meaning of the whole passage being, *δύστηνε Πολύδωρε, ξμαντὴν γὰρ δύστηνον λέγω, λέγουσα σὲ δύστηνον, Ἐκάβη δύστηνος τί δράσω*;—*Ἐκάβη* is nom. "What shall I, the wretched Hecuba, do?" as is seen by the person of the verb *δράσω*. See Hermann's excellent note on the passage. All this speech of Hecuba's, and the two or three speeches that follow will be seen to be muttered by Hecuba to herself, not addressed to Agamemnon.

739. *προσώπῳ, κ.τ.λ.*, "having turned your back upon me," *lit.* "upon my face."

742. Hermann edits *ἄλγος ἂν προσθείμεθ' ἂν*, adding "*Geminatum & etiam duplicem in sententia notionem sibi postulat. At ea inest in verbis, et quidem in præpositione πρὸς, quæ facit ut sensus sit, καὶ πρὸς ἂν ἀλγήσαιμεν ἂν.*" But the meaning of this is, as Paley remarks, not very clear; and it is at least doubtful, whether *ἂν* qualifies other parts of speech than verbs and participles.

745. *πρὸς τὸ δυσμενές*. See note on v. 406.—*μᾶλλον* qualifies *πρὸς τὸ δυσμενές*.

748. *ἐς ταῦτόν ἦκεις*, i. e. *ἐμοί*, "you have come to the same conclusion as I."—*οὐδ' ἐγὼ κλῦειν*, i. e. *βούλομαι*.—*ταῦτόν*. See note on v. 295.

752. *τῶνδε γουνάτων*. Verbs of praying are followed by a genitive of that for the sake of which the entreaty is made. See Matth. § 372.

755. *ἐλεύθερον αἰῶνα θέσθαι*, "to gain thyself freedom."—*ῥᾶδιον γὰρ ἐστὶ σοι*, "why! that is easy for you," i. e. "Ask for your freedom and I will give it you." Pflugk supposes that what Agamemnon means is that, if she wishes to be free, she can easily be so by committing suicide; much as Shakspeare, though not in the same spirit, says:

Who would fardels bear
To toil and sweat under a weary life,
When he himself might his quietus make
With a bare bodkin?

But such advice does not accord either with the character attributed to Agamemnon in the play, or with Hecuba's answer in the next two lines. So, too, the Oxf. Ed. says.

759. οὐδέν τι τούτων, i. e. μαστεύω, supplied from v. 754, and implied in v. 758.

760. In order to preserve the στιχομυθία, Hermann supposes a line left out before this one, containing Agamemnon's answer to what Hecuba says in v. 759. This supposition would also account for the rapid change of topic in v. 760, and take away the appearance of abruptness from it.—οὐ, "over whom," *lit.* "down on whom," is governed by the preposition in καταστάζω.

766. ἀνόνητά γε, "yes, this one whom you see, but uselessly, as it would seem."

768. ὁρρωδῶν θανεῖν=ὁρρωδῶν μὴ θάνοι. So Eur. Ion. 1564, θανεῖν σε δείσας.

771. Πολυμήτωρ is attracted into the relative clause, instead of being in the principal clause, and in the acc. in apposition to ἄνδρα. See Matth. Gr. Gr. § 474, b.

773. τοῦ=τίνος.

776. τοιαῦτ', "just so."

782. θαλασσόπλαγκτον, "to wander on the sea," is used proleptically. See Matth. Gr. Gr. § 446, x. obs. 2, and note on v. 499. So Soph. Œd. Tyr. 1411, θαλάσσιον ἐκρίψατε, i. e. εἰς θάλασσαν. See also v. 797.

786. εἰ μὴ, &c., "unless you were to name misfortune herself." Porson quotes from Cicero Tusc. Disp. iv. 31, "Fortunam ipsam anteibo fortunis meis."

787. ὧνπερ οὐνεκα=οὐνεκα. But οὐνεκα was so often used that its derivation from οὐ ἔνεκα fell out of sight, and it was used, as here, for the simple ἔνεκα.

789. στέργοιμ' ἄν, "I will submit." The optative softens the future, since "Attici omnia amant dubitantius loqui." So in Soph. Phil. 1302, οὐκ ἄν μεθείην stands in answer to μέθες με, πρὸς θεῶν, χεῖρα, φίλτατον τέκνον.

794-5. Hermann reads:

ξενίας τ' ἀριθμῷ πρῶτα τῶν ἐμῶν φίλων
τυχῶν ὧν δεῖ καὶ λαβὼν προθυμίαν.

Thus taking πρῶτα adverbially, and reading προθυμίαν for προμηθίαν, he translates "in the number of my guest-friends having obtained first of all my friends what is right, and having received so much kindness." Even with these alterations the repetition of τυχῶν, and the use of ξενίας ἀριθμῷ for ἐν τῷ τῶν ξένων ἀριθμῷ are very harsh. In the common text προμηθίαν must mean "respect, attention," and πρῶτα must be put for τὰ πρῶτα, i. e. πρῶτος. The article, however, cannot properly be omitted. See, for instance, Herod. vi. 100. Αἰσχίνης ὁ Νόθωνος ἐὼν τῶν Ἑρετρίων τὰ πρῶτα, and other passages quoted by Matth. Gr. Gr. § 438. For these reasons most editors have declared these two lines to be spurious, and enclosed them in brackets.

796. τύμβου δ' εἰ, κ.τ.λ. is a short way of expressing τύμβου δ', εἰ κτανεῖν βούλετο, οὐ δέον ἀποστερῆσαι, οὐκ ἤξιωσεν. Pflugk.

797. ἀφήκε πόντιον. See note on v. 782.

799. ὁ κείνων κρατῶν νόμος, i. e. "The supreme Fate," to whom Gods

and men alike, according to the Greek notion, were subject. By the help of this notion they were able to retain, what their polytheism often threatened to rob them of, the belief that the universe was not subject merely to the individual caprices of Gods with all the passions of men.

800. νόμῳ, "through the conception of law."—τοὺς θεοὺς ἡγούμεθα= τοὺς θεοὺς ἡγούμεθα θεοὺς εἶναι.

801. νόμῳ must be supplied again here, the meaning being that "it is through this supreme unchanging law that our notions of the unchangeable difference between right and wrong spring up, and form the practical guide of life."

802. ὅς, i. e. νόμος.

804. θεῶν is a monosyllable here.—φέρειν, "to carry off."

806. ἐν αἰσχροῖς θέμενος, "having represented to yourself as disgraceful."

807. ἀποσταθεῖς, "having stood a little way off, in order, as it were, to get the right point of view." Schæfer quotes Lucian T. ii. p. 491, ἦν μὲν πάνυ ἐγγύθεν σκοπῶμεν τι καὶ ὑπὸ τῶν ὀφθαλμῶν αὐτῶν, οὐδὲν ἀκριβὲς διαγιγνώσκομεν· ἦν δὲ ἀποστάντες ἐκ τοῦ συμμέτρου διαστήματος ἴδωμεν, ἅπαντα σαφῶς καταφαίνεται τὰ εὖ καὶ τὰ μὴ οὕτως ἔχοντα.

812. ποῖ μ' ὑπεξάγεις πόδα, "whither do you go to avoid me?;" ὑπεξάγεις πόδα being equivalent to φεύγεις used transitively, and ποῖ, being used in a *constructio praeognans*, introduces the idea of motion. Hermann quotes for a similar construction, Soph. CEd. Col. 118,

καὶ σύ μ' ἐξ ὁδοῦ πόδα
κρύψον κατ' ἕλκος,

i. e. "tuum pedem in luco occulta me abducens: i. e. abduc me in lucum sic, ut te non videant qui adveniunt."

817. οὐδὲν τι μᾶλλον, "not a whit the more on that account."—ἐς τέλος . . . μαρθάνειν, "to learn to perfection."

818. μισθοὺς διδόντες. This practice, common enough in the days of Euripides, sounds oddly in the mouth of Hecuba.—ἐν ᾗ, "in which case it would have been possible;" ἵνα and ὥς, with past indicative tenses, meaning that which might have happened under different circumstances. See Matth. Gr. § 519.

820. ἐλπίσαι. This form for the aorist optative is very rare in Attic poetry. Pflugk quotes ἀπεπύσαιεν from Hel. 75 and κτίσαι from Suppl. 621. The latter, however, is from a choral part of the play.

822. ἐπ' αἰσχροῖς, "for base (i. e. menial) purposes."

824. τοῦ λόγου depends on τόδε: "this portion of my speech."

827. Κασάνδραν. Hermann proposes Κασάνδρα, on the ground that the passage must really mean Κασάνδρα ἣν φοιβάδα καλοῦσι Φρύγες, as Agamemnon would certainly not require to be reminded that the Phrygians called his concubine Cassandra, though the name ἡ φοιβὰς might not be so familiar to him.

830. χάριν τίνα, "what return for," &c.

831—832. These lines are with reason suspected to be spurious, and are consequently enclosed in brackets by Pflugk and Dindorf, and rejected by Matth. and Herm.

835. δράσεις = καλῶς δράσεις. "In doing good to him, you will do good to one who is your relation;" though the construction is rather

irregular, as *ὅντα κηδεστήν σέθεν* is, of course, as it stands, in apposition with *τοῦτον*, which is under the government of *δρῶν*.—*ἐνός*, “one thing, one appeal.”

836. *εἰ*, “would that.” For the sentiment see Sir Walter Scott's poem on the massacre of Glencoe:

Long have my harp's best notes been gone,
Few are its strings, and faint their tone,
They can but sound in desert lone

Their grey-hair'd master's misery.
Were each grey hair a minstrel string,
Each chord should imprecations fling,
Till startled Scotland loud should ring,
“Revenge for blood and treachery!”

838. *Δαίδαλον*. Dædalus made such improvements in sculpture that he was reputed to be able to endow his statues with the power of locomotion, and automata were hence called *Δαίδαλα ἀγάλματα*. Pflugk quotes Diodorus Siculus, iv. 76, as to his having made some so life-like, *ὥστε δοκεῖν τὸ κατασκευασθὲν ἔμφυχον ζῶν*.

839. *ἔχοιτο*, “might cling to.”

843. *ἀλλ' ὅμως*, i. e. *παράσχεις*.

846. “It is strange how all things happen to mortals,” i. e. “Nothing is too strange to happen to mortals.”

847. *τὰς ἀνάγκας . . . διόρισαν*, κ.τ.λ. “The laws of right and wrong are wont to determine even the fates themselves, making even those friends who were once most hostile (i. e. Hecuba and the Greeks), and those hostile who were formerly friends (i. e. the Greeks and Poly-mestor).”

851. *δὲ οἴκτου ἔχω* = *οἰκτεῖρω*. See Matth. Gr. Gr. § 580, c.

851. From the position of *τε*—*τε*, coupling together *ἔχειν* and *δόξαιμι*, the latter clause ought to be *ὥστε μὴ δόξαι με*, or the former *τε* should be placed immediately after *φανεῖη*, thus coupling *φανεῖη* and *δόξαιμι*. Some MSS. have *φανεῖην*, which suits well with *δόξαιμι*.

857. *ἔστιν ἥ*, “in a certain respect,” is like *ἔστιν οὖν*, *ἔστιν οὖν*, and similar phrases. See Matth. Gr. Gr. § 482, obs. 2.

860. *ἴδε*, i. e. Polydorus.—*χωρὶς τοῦτο*, “this is apart from them; a matter of private feeling in which they have no concern.”

863. *Ἀχαιοῖς*, “at the hands of the Greeks.” See note on v. 535.

864—867. Somewhat similar in sentiment are Shakspeare's noble lines in Henry V. act iv. sc. 1, beginning:

O hard condition! twin-born with greatness,
Subject to the breath of every fool, whose sense
No more can feel but his own wringing!

867. *ἐργουσι χρῆσθαι μὴ* = *ἐργουσι μὴ χρῆσθαι*; “*deterrent quominus utatur*,” the negative being redundant, as usual, after verbs of preventing, denying, &c. Paley, however, prefers to join *μὴ* to *κατὰ γνώμην*, and translates, “constrain him to (*ὥστε*) adopt a manner not after his judgment.”

870. *ξύνισθι*, “consent.”

873. *πάσχωτος . . . οἶα πείσεται*. This kind of repetition is often used

to designate anything which it would be unpleasant to describe more nearly. So Med. 1011, *ἡγγεϊλας ὅτ' ἡγγεϊλας' οὐ σέ μέμφομαι*. See Matth. Gr. Gr. § 486, obs. 3.

874. *μὴ δοκῶν*, i. e. *εἶργειν—ἐμὴν χάριν*, "for my sake."

882. *φονέα* has its final syllable here short, though according to rule it should be long. So in El. 599, *φονέα τισαίμην παῖρός*. See Matth. Gr. Gr. § 83, obs. 3.

885. *μέμφομαι*, "I distrust the powers of."

886. The fifty daughters of Danaus (with the exception of the one who was *splendide mendax*, see Hor. Od. III. xi. 35) killed on their wedding-night the fifty sons of Danaus, to whom they had been married against their will.

887. *Λήμνον*. The women of Lemnos murdered all the men on the island, and chose Hypsipyle, the daughter of their king Thoas, to be their queen. Thoas, however, had been saved by his daughter, but only to be discovered and murdered afterwards. See Æsch. Cho. 631, sqq. and Herod. vi. 138.

888. *ἀλλ' ὥς γενέσθω*, "but let it be so," i. e. let us dismiss the subject. Here *ὥς* is put for *οὕτως*. It may also be remarked that some editors read *γενέσθαι*, i. e. the infinitive, governed by some such word as *χρή* understood, for the imperative. So both *γενέσθαι* and *γενέσθω* are found in the manuscripts in Iph. Taur. 603, and Troad. 721.

890. *πλαθεῖσα*, from *πελαζω*.—*σύ* of course refers to her handmaid, the *ἀρχαία* λάρτις.

891. *ἄνασσα δήποτ'* is put for *ἡ ποτε ἄνασσα*. See Matth. Gr. Gr. § 272, obs., who quotes Soph. Œd. Tyr. 1043, *ἡ τοῦ τυράννου τῆσδε γῆς πάλαι πότε*, i. e. *τοῦ πάλαι τυράννου*.

892. *σὸν χρέος = σὴν χάριν*, "for thy sake." See v. 874.

901. *ἥσυχον* is, according to Pflugk, an adverb qualifying *μένειν*; but there is no reason why it should not qualify *πλοῦν*, except that the expression *πλοῦς ἥσυχος* is not met with elsewhere.—*πλοῦν δρῶντας*, "watching for an opportunity of setting sail." Hermann substitutes *πλοῦν δρῶντά μ' ἥσυχον*, where *ἥσυχον* agrees with *με*.

902. *κοινόν*, "of common interest."

905—952. To fill up the time that must be supposed to elapse while Polymestor is sent for and arrives at the camp, the Chorus sing a most beautiful ode, in which they bewail the ruin of their country, shorn of its crown of towers and blackened with smoke, and tell how they were surprised in the midst of the deepest apparent security, and carried off from the scenes of domestic happiness to be slaves to strangers and enemies. The strain naturally ends with a curse on Helen and Paris, the authors of all this misery. As giving a vivid picture of the terrible calamities produced by war, it may be compared with Schiller's account of the Taking of Magdeburg, in the History of the Thirty Years' War, book ii.

906. *λέξει*, "shalt be called." This form is always passive with the Tragic poets. So Alc. 322, *ἀλλ' αὐτίκ' ἐν τοῖς οὐκέτ' ὁδοὶ λέξομαι*.

908. *ἀμφὶ σε κρύπτει = ἀμφικρύπτει σε*. So a little further on, *ἀπὸ δὲ κέκαρσαι = ἀποκέκαρσαι* δὲ, and *κατὰ δὲ κέχρωσαι = κατακέχρωσαι* δὲ, by tmesis.

910. *στεφάναν* = the commoner *στέφανον*, is the accusative of the thing after the passive *ἀποκέκαρσαι*. See Matth. Gr. Gr. § 424.

912. κηλῖδα is the acc. of cognate signification after κατακέχρωσαι.

915. ἐκ δείπνων, "directly after supper." So *ex caena*, in Latin.

917. ἀπὸ is here redundant, as καταπαύσας governs the genitive.—
καταπαύσας = καταπαυσάμενος.

920. ξυστὸν δ' ἐπὶ πασσάλῳ, "now his spear was on its peg," must be supposed to be inserted parenthetically, as ὀρῶν in the next line refers back to πόσις in the line before.

921. ναῦταν ὄμιλον, "the sailor crowd."

926. ἀτέρμονας αἰγὰς, "countless rays." So Liddell and Scott. But Pflugk with the Scholiast makes ἀτέρμονας = κυκλοτερεῖς; which seems far-fetched and prosy.

927. ἐπιδέμνιος. Porson reads ἐπιδέμνιον . . . εὐνάν, which would mean "a couch on the bed," i.e. a "cushioned bed." But there is no need of the change, there being an equal amount of pleonasm with either reading.

931. τὰν Ἰλιάδα σκοπιὰν. Pflugk quotes the well-known Homeric phrase Ἰλιος ἡνεμέεσσα.

934. Δωρὶς ὡς κόρα. The Spartan maidens were always scantily clothed. See Androm. 595, sqq.

οὐδ' ἂν εἰ βούλοιτό τις
σώφρων γένοιτο Σπαρτιατῖδων κόρη,
αἱ ξὺν νέοισιν ἐξηρημοῦσαι δόμους
γυμνοῖσι μηροῖς καὶ πέπλοις ἀνειμένοις
δρόμους παλαίστρας τ' οὐκ ἀνασχετοὺς ἐμοὶ
κοινὰς ἐχουσι.

935. προσίζουσ' οὐκ ἤνυσσα, "effected nothing by sitting as a suppliant before," &c.

940. πόδα, "the sheet of the sail." Paley suggests that both meanings of the word πόδα are combined, as return homeward is spoken of.—ἀπὸ . . . ὤρισεν = ἀφώρισεν by tmesis.

942. ἀπέειπον ἄλγעי, "I gave up, fainted, under my sorrows."

945. αἰνόπαριν, "ill-omened Paris." So Paris is called Δύσπαρις, II. iii. 39. See note on v. 442.

947. πατρώας shortens its final syllable before the succeeding vowel. See note on v. 82. There is therefore no necessity to alter it, with Dindorf, into πατρίας.

948. γάμος οὐ γάμος. So S. Paul, Gal. i. 6, εἰς ἕτερον εὐαγγέλιον, ὃ οὐκ ἔστιν ἄλλο.

951. ἀπαγάγοι is in the optative to express a wish.

SCENE V.

POLYMESTOR enters, affecting sympathy with Hecuba in her misfortunes (vv. 953—967). Hecuba asks him to excuse her not venturing to look him in the face in her slavish condition; makes enquiries about Polydorus, to display the ruthlessness of Polymestor's character, and at last tempts him into her tent by telling him that, besides treasures hidden underground in Troy, she has some with her, which she has hitherto saved from the eyes of the Greeks (vv. 968—1022).

The Chorus then, being left alone on the stage, utters a short dochmiac ode, full of indignation at the inhumanity of Polymestor and anticipations of summary vengeance coming down immediately upon him (vv. 1023—1034).

The scene would be called by the Greeks the fourth episode, as being inserted between the fourth and fifth choral songs.

956. εὐδοξία, "fair fame."

958. φύρουσι δ' αὐτὰ. So ἔφυρον εἰκὴ πάντα. *Æsch. Prom. Vinc.* 450

959. ἀγνωσία, "in consequence of our ignorance of what is going to befall us."

961. προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν, "in no ways advancing to get over our woes."—ἐς πρόσθεν κακῶν=ἐς τὸ πρόσθεν τῶν κακῶν. See *Matth. Gr. Gr.* § 340.

963. τυγχάνω=ἐτύγγανον.

966. ἐς ταῦτον συμπίπτει, "falls in with me (through having arrived), at the same place," or "falls in with me to persuade me to carry out the same object I had in view myself." So *Oxf. ed.*

968. ἀφροντι, i.e. πόδα, "lifting my foot," i.e. "setting out."

971. τυγχάνουσα should be in the accusative to agree with the με in αἰδώς μ' ἔχει; but it is put in the nom. to agree with the verb αἰδοῦμαι contained in αἰδώς μ' ἔχει.

972. ὀρθαῖς κόραις ὄραν, "to look straight at you." So the Latins used *rectus*. See *Cic. Rab. Post.* 17, "Hic vos aliud nihil orat, nisi ut rectis oculis hanc urbem sibi intueri liceat."

974. ἄλλως δέ, "besides."

976. τίς χρεῖα σ' ἐμοῦ. As χρεῖα ἐστί is almost equivalent to χρῆ, it sometimes, like χρῆ, is followed by an accusative; as in *Hom. Il.* xi. 605, τί δέ σε χρεῶ ἐμείο. See *Matth.* 414, obs. 2.

977. τί χρῆμα=διὰ τί χρῆμα; "wherefore?"—ἐπέμψω, "have you sent for." In this sense μετεπέμψω would be more usual.

984. μὴ πρόσσουσιν. In prose the article τοῖς would be prefixed.

989. τοῦκείνου μέρος, "as far as he is concerned."

990. Notice the consummate irony in this line.

992. τῇσδε, "me who am here speaking to you."

995. The double meaning should be noted. Polymestor chuckles, as he reflects how very "safe" the treasure is.

997. ὀναίμην τοῦ παρόντος, "may I enjoy what is my own;" with the concealed meaning, perhaps, of "may I enjoy what is in my power."

1000. ἔστω φιληθεῖς cannot have Polydorus for its subject, from the drift of the two previous lines. The subject must be λόγος supplied from λόγῳ in the line before; and thus the meaning will be, as Schæfer translates it, "Quæ tibi dicam, tanto studio accipe, quanto studio ego te nunc amo:" a sentence which will bear a double meaning, one full of flattery to the ear of Polymestor, and another full of the spirit of hate in the mouth of Hecuba. Hermann reads ἔστ', ὃ φιληθεῖς, from conjecture, making ἔστι agree with κατώρυχες, which is itself as harsh as the want of a verb for κατώρυχες to agree with; a want which is accounted for by the broken nature of the sentence caused by constant interpellation.

1007. τῇδε, "in this respect."

1008. Ἀθῶνας. This Doric form is always used by the tragedians.

"Attici dicunt Αθῶνα, δαρὸς, ἔκατι, κυναγὸς, ποδαγὸς, λοχαγὸς, ξεναγὸς, ἀπαδὸς, per α, non per η." Porson ad. Orest. v. 26. So Ionisms are allowed in certain words. Thus ξείνος is often used for ξένος, μῶνος for μόνος, γούνατα for γόνατα, κούρος for κόρος, δουρὶ for δορὶ. (See Porson's preface to Hecuba, p. 9, Scholefield's edition.) So in v. 75 of this play Πολυξείνη.—ἴνα, "where."

1013. "Where pray? Have you got it about you in your garments, or have you hidden it and got it somewhere else?" In the latter clause ἔχεις is of course emphatic, and means more than "Have you hidden it?" Porson alters ἦ into ἡ, i.e. *num*, making the question a single one. He calls the common reading *leve vitium*. But there seems not to be sufficient ground for any change; the meaning of ἦ suiting the context better than that of ἡ. "Non erat," says Hermann, "cur mutaretur ἡ. Hoc conjicientis, ἡ gravius interrogantis est."

1017. κάρσένων ἐρημῖα; "and are there no men there?"

1020. πόδα. See note on v. 940.

1021. ὦν σε δεῖ. For this construction of the genitive and accusative after δεῖ, compare Eur. Her. Fur. 1173.

ἔι τι δεῖ, γερὸν,
ἡ χειρὸς ὑμῶς τῆς ἐμῆς ἡ συμμάχων.

It is worth while to notice the terrible double meaning hidden under the apparently harmless phrases πάντα πράξας ὦν σε δεῖ and στείχης ὅσπερ τὸν ἐμὸν ἔκιστας γόνον.

1025—1034. These verses are dochmiacs, with the exception of v. 1031, which is a common iambic trimeter.

1025. ἀλίμενον = "harbourless," or "hard to extricate one's self from," according as ἄντλον is taken to mean "the sea," or "the hold of a ship."

1026. λέχριος, "slantingly," because of the pitching of the ship, which being itself out of the perpendicular, would throw a man off his balance into the same position. Pflugk quotes Virg. *Æn.* i. 104,

Franguntur remi; tum prora avertit et undis
Dat latus; insequitur cumulo præruptus aquæ mons.

—ἐκπέσῃ. This use of the subjunctive after ὥς to express reference to something usually happening, is not to be found among the tragedians except in this instance. In Homer, however, it is common enough; as *Il.* ix. 477, ὥσεί τε πατήρ δὲν παῖδα φιλήσῃ. See Matth. Gr. Gr. § 521, obs. 3. Scholefield, however, would read the future ἐκπεσεῖ, and translate the whole passage: *ut qui in mare importuosum inciderit, tu vitâ excides*. Pflugk also remarks, in favour of Scholefield's reading, that some MSS. have ἐκπεσῇ.—φίλας καρδίας depends on ἐκπέσῃ.

1028. ἀμέσας βίον. Since ἀμέρδειν governs two accusatives, we may supply Πολύδωρον as the acc. of the person, and translate: "because you deprived Polydorus of life." Or ἀμέσας may be taken in a middle sense with the acc. of the thing alone, and the meaning be simply: "having lost thy life." Hermann refers βίον to καρδίαν understood from the line before, and translates: "vitam ea privans." None of the renderings are very satisfactory, as in the one case the ellipsis of Πολύδωρον is harsh, and in the others we have a weak tautology.—τὸ γὰρ ὑπέγγυσον . . . κακόν, "for destructive, destructive is the evil

that shall come on him in whose case (οὗ) coincides the guilty liability (τὸ ἐπέγγυον) to punishment from both human justice (δικα) and divine wrath (θεοῖσιν)." That is, "he is in an evil case who is under the ban at once of human and divine law."—οὗ=ubi, i.e. in quem. This is Musgrave's correction for οὐ, from which no tolerable sense can be extracted.

1033. Hermann thinks Porson right in editing πρὸς Ἀἴδαν, ὃ τάλας, on the ground that Ἀἴδης is sometimes a cretic. This is however so doubtful that it is, no doubt, safer, as Paley says, to read with some MSS. ἰὼ ἰὼ, pronouncing each of the dissyllables as a monosyllable for the sake of the metre.

1034. ἀπολέμφ χειρί, "by a woman's hand." So Judges iv. 9, "The Lord shall sell Sisera into the hand of a woman." See also note on v. 1095.

SCENE VI.

THE screams of Polymestor's children as they are being killed by Hecuba and the Trojan women with her, are heard issuing from the tent. Then there is the noise of a scuffle, and afterwards the groans of Polymestor, as he laments the destruction of his eyesight and the death of his children. The women then, having let Polymestor go, escape out of the tent, with Hecuba at their head, in order to avoid the vengeance of the maddened Polymestor, who soon after follows them upon the stage, groping and stumbling in his blindness, with his eye-balls streaming with blood, vainly hoping to reach the perpetrators, and punish them for what they have done, and calling out to the Greeks to come to his assistance.

Agamemnon, hearing Polymestor's cries for help, enters to know the cause. Polymestor explains what has been done to him, and tries to justify his conduct to Polydorus. Hecuba answers his statements, and is declared by Agamemnon to have inflicted on Polymestor no more than he deserves. Polymestor, in his rage and despair, reveals what has been told him by a Thracian seer about the fates of Hecuba and Agamemnon, and Cassandra, and the play ends heavily with a declaration made by the Chorus that the awards of destiny are inexplicable, and not to be controlled.

This scene would be termed by the Greeks the exode (ἐξοδος), as being the one at the end of which the Chorus would make its exit from the stage.

1035. φέγγος is the accusative of the part affected.'

1039. ἀλλ' οὔτι μὴ . . . = ἀλλ' οὐδέος ἐστὶ μὴ . . . — λαυήρηφ, "swift though it may be."

1040. βάλλων, "by striking" (i.e. with his hand).

1041. βαρείας χειρὸς βέλος, "the weapon of a heavy hand." Βέλος is evidently used by the Chorus, because Polymestor has used the word βάλλων. Paley, however, following Hermann and the Scholiast, attributes this verse to Polymestor.

1042. βούλεσθ' ἐπεισπείσωμεν. The subjunctive is either the dubitative subjunctive, with βούλεισθε added independently of the construc-

tion, as seems to be the case sometimes where βούλει or βούλεσθε is inserted in the middle of the sentence (see Matth. Gr. Gr. § 516, iii.), or else it is governed by ἵνα understood. So the verb is put in the subjunctive in Latin without a conjunction after velle, cavere, &c.—ἀκμή, “the crisis.”

1047. ἡ γὰρ καθέϊλες Θρήκα καὶ κρατεῖς ξένου = ἡ γὰρ καθέϊλες Θρήκα ξένου, καὶ κρατεῖς αὐτοῦ; see Matth. § 428. 2.

1050. τυφλῷ ποδί. With a similar transference to one part of the body of what more properly belongs to the other, Burns speaks of “The weeping blood of woman’s heart.”

1055. θυμῷ is the dative of the manner, and ζέοντι, “because he is boiling over,” agrees with Θρηκί.

1056. The verses in which Polymestor gives utterance to his outraged feelings are naturally very irregular, and such as are calculated to express great mental perturbation. They are mostly either irregular anapæsts like those used by Hecuba and Polyxena (vv. 59—99 and 155—215) or dochmiacs. Hermann has attempted to reduce them to regularity and correspondence, but has found it only possible to do so by alterations without MSS. authority.

1057. κέλσω, i.e. ἐμαυτόν, by a metaphor taken from a ship, νῆα κέλσαι being = *navem appellere*. Note that the future ends in σω, though the verb is of the liquid conjugation. So ὄρω makes ὄρσω.

1058. βάσιν is governed by τιθέμενος. “Planting the step of a four-footed mountain wild-beast on my hand (as well as on my feet),” i.e. “walking on all-fours like a wild beast.” Pflugk, however, seeing that the meaning is equivalent to θηρὸς δίκην βάσιν τιθέμενος (i.e. βαίνων), proposes to insert βάσιν twice, once to govern θηρὸς, with the meaning of θηρὸς δίκην, and then again after τιθέμενος, so that the meaning would be “after the step of (i.e. like) a wild beast, placing it on,” &c.

1059. This line may be scanned as an irregular anapæst by considering the four short syllables of τιθέμενος as equivalent to a spondee. See notes on vv. 62 and 78.—ἐπὶ χεῖρα. One would hardly expect the accusative after the preposition ἐπὶ, as there is no mark of motion.—κατ’ ἔχνος may possibly be coupled with ἐπὶ χεῖρα, and mean “and on my feet.” But it should more probably be taken to mean, as it usually would, “on their track.”

1060. ποίαν, i.e. ὁδόν; “Which path shall I change?” i.e. “Which paths shall I successively try?”

1062. This line, as Hermann remarks, consists of a pæon primus (for a cretic) and a dochmius.

1063. This line is a dochmiac restored by Hermann, who altered it from Porson’s reading τάλαιναί, τάλαιναί, κ.τ.λ.

1065. μυχῶν depends on ποῖ, an adverb of place.

1067. This line would be anapæstic if the second syllable in τυφλὸν could be made long by position. Hence Paley proposes to read τυφλόν θ’ . . . ἀπαλλάξαις. τυφλόν must be joined with φέγγος. The two words together are equivalent to “darkness,” “blindness.” Scholefield quotes Eur. Med. 994, ὀλεθρίον βιόταν = *privationem vitæ*.—Ἀλιε. The blinded Polymestor naturally prays for light to the sun, as the source of light. So Milton in his blindness addresses first the light from which he is cut off, and then that which it typifies :

Hail, holy light, offspring of heaven's first born.

* * * *
* * * * thou

Revisitst not these eyes, that roll in vain
To find thy piercing ray, and find no dawn;
So thick a drop serene hath quenched their orbs,
Or dim suffusion veiled.
So much the rather, thou celestial Light !
Shine inward, and the mind through all her powers
Irradiate; there plant eyes, all mist from thence
Purge and disperse, that I may see and tell
Of things invisible to mortal sight.

τάνδε is perhaps better than *τάνδε*, Porson's reading. For its meaning see note on v. 53.

1070. *ἐπῆξας* is here used transitively. For other instances see Matth. Gr. Gr. § 423.

1071. *δοτέων* must be pronounced as a dissyllable.

1072. *θόλιναν . . . τιθέμενος*, "providing for myself a wild beasts' feast." *τιθέμενος* is a resolved spondee. See note on v. 1059.

1073. *ἀρνύμενος λάβαν*, "earning revenge."

1074. This line is a dochmiac. Hence *ἰὼ* must be pronounced as a monosyllable, as in v. 1033.—*ἀντίποινα* is in apposition with *λάβαν*, or rather perhaps with the general sense of the two previous lines.—*ἰὼ* is changed by Hermann into *ᾠ metri causa*; but, as Paley points out here and at v. 1033, without reason.

1076. Polymestor, far keener at discerning wickedness in others than in himself, suspects that the Furies, who killed his children, will, if he leaves them unguarded, tear them limb from limb in Bacchanal fashion.—*διαμοιρᾶσαι, discernendos*. For the use of the infinitive active where the Latins would use the gerundive, see Matth. Gr. Gr. § 535, obs. See also the Greek construction imitated in Horace I. Od. xxvi. 2,

tristitiam et metus

Tradam protervis in mare Creticum

Portare ventis,

where *portare* stands for *portandos*.

1077, 1078. These lines are, by Hermann's transposition of *τε* from the place in which it stands in the MSS., reduced to three dochmii, with a cretic at the end. In this case *οὐρείαν* must be pronounced with its penultima short. Paley quotes Troad, 533, and Androm. 284, as other instances. So *γεραῖας* in v. 63, where see the note. Hermann proposes to read *σφακτὰ κυσίη τε*; and wishes to insert an epithet *ἀναγνον* after *ἀνήμερον* to change v. 1078 into a dochmiac dimeter. In that case *σφακτὰ* would agree with *τέκνα* in v. 1075.

1079. *κάμψω*, i.e. *γόνυ*, "shall I bend my knee" (in order to sit down and rest)? So v. 1150, *κάμψας γόνυ*.

1080. This line is a cretic tetrameter, the third cretic being resolved into a pæon primus. *ναὺς ὅπως, κ.τ.λ.* = "contracting sail (i.e. ceasing to wander away from my children) like a ship."—*πείσμασι* must here mean not "the cables," but "the sheets," as Pfugk observes; unless we suppose with Paley, that it depends on some such word as *δεθεῖσα* understood.

1083 is an iambic tripodia, and the next line a dochmius. In order to restore the dochmiac dimeter, which probably was written by the poet, Paley proposes to read *μοι* or *μου* for *ἐμῶν*.

1085. *σοι*, "to thee," not "by thee," as the context will show.

1087. *δοτις*, "whoever he be that," &c. The line is repeated almost verbally from v. 722, and for this reason, and because Polymestor's sufferings were the consequence of his crimes, and not of the causeless wrath of some deity, is rejected by Hermann.

1088—1105. These lines are more irregular in metre than any we have yet met with in the play, to reflect the increasing perturbation of Polymestor, as his physical pain and his great loss and inability to revenge himself impress themselves more and more keenly on his mind. The verses are an intermixture of dochmiacs, iambs, cretics, &c.

1088—1090. There is some difficulty about the metre of these lines. Paley makes them two dochmiac dimeters by reading *εὐιπὸν τ' Ἄρεα τε κάτοχον γένος*.

1090. *Ἄρει κάτοχον*. Here the dative is used for the agent instead of the genitive with *ὑπο*. So the dative of the agent is often used in Latin with passive participles, and verbal adjectives.

1091. This verse is iambic, and the next two are iambico-trochaic lines. So Dindorf.

1094. *ἡ οὐδὲς* must be pronounced like a dissyllable.

1095. *γυναικες ὤλεσάν με*. For the horror felt by warriors at being killed or wounded by women and children, see Judges viii. 21, ix. 54.

1097. This line, according to Dindorf, is a dochmiac dimeter with a cretic prefixed. The pause after *πεπόνθαμεν* will lengthen the last syllable, as in v. 83 the last syllable of *νέον* is lengthened. But for that reason it might be as well to put the latter dochmius by itself: v. 1099 is trochaic.

1100, 1101. This line is pæonic, with a trochee prefixed. Hermann, however, on the authority of one of the Scholiasts, omits *αἰθέρα*—*ἀμπράμενος* = *ἀναπράμενος*. For the sentiment Paley compares Med. 1296, sqq. See also Psalm cxxxix. 8—12.

1102. This line is dactylic with an unaccented syllable prefixed.

1103. This line is bacchiac, and the next closes the lyric cry of Polymestor by reverting to the dochmiac measure with which it commenced.—*ὕσσων* is governed by the preposition in *ἀφίησιν*.

1107. *ἐγγνώστα*. The adjective in the predicate is often put in the plural after the verb *εἶναι*, instead of being put in the singular. This is especially the case with verbal adjectives. See Matth. Gr. Gr. § 443. See also v. 1240, *ἀχθεινὰ μὲν μοι, κ.τ.λ.*—*κρείσσον' ἢ φέρειν* = *κρείσσον' ἢ ὥστε φέρειν*. For a similar omission of *ὥστε*, see Eur. Al. 230, *πλέον ἢ βρόχῳ δέρην... πελάσσαι*. Hermann's remark on this speech is just: "Friget hæc sententia multoque rectius Euripides dixisset hunc esse fructum impij facinoris, ut quis punito sibi vitam non vitalem esse censeat."

1108. *ἐξαπαλλάξαι*, i. e. *ἐαυτὸν*.—*ζῆσις* is an Ionism for *ζωήσις*. For other instances see note on v. 1008.

1109. *οὐ* must be closely connected with *ἡσυχος*, the two words together being = "unquiet." So Shakspeare calls Echo

The babbling gossip of the air.

NOTES ON

As for *hēmer*, from *hēn*, the imperative of *ān*.
— *emphōxer* to. — *ōē* lengthens its final syllable before
there is considerable exaggeration in the *secondment*
and the three preceding lines. *Polymasēr* must
speak loud voice, to make *Agamemnon* pretend to think for
himself had broken loose again.
Exclamation, stands, as we often does, without the

... ἀλλὰ μείζων, "perdidit dico? immo majus quid"

... is here used as a term of address. So Soph.
... "what feeling are you under the
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The Greeks always claimed great superiority
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an evil with them, because it lost much of its

Euripides thus brings a long-winded argument for sophistical play in such cases, such as the action of the play *Suppliants*, and the dramatic is drowned in floods of rhetoric.

is equivalent to the future, the negative with to
the future, even where the assertion is of the most
consequence of the politicians engendered by the
political rights in Athens.
being apprehensive of

followed by *dispoxy* in the subjunctive, and by *esper* in the imperative mood of the optative, we show that the latter is independent on the realisation of the former, is itself the former.

"we were but now insuring."
a historical process, as followed by the past

... "forsooth," i.e. "specific quantum arithmetic," and re-

...the agreement being omitted or altered before
and of the previous time. See, however, as
March 6th 1870, March 6th 1870, etc. HERRINGTON, with

..... 2 hours, against 11 hours' period
on' abysms

praising my payments of Turkish manna
accepted, all difficulties are removed from the
taking him in. He writes to hold him
in payment. He takes a woman with a small
child in her arms. He is a Pagan.
"the spirit" - he has not for the work
"the spirit" - the spirit of the spirit, being a

...and in the year ... to look
generally ... and ...

(See Smith's Dict. of Antiq., Art. *Peplum*.) Here, however, it is put for the outer garment of a man.

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1168. The selfish character of Polymestor comes out in the stronger feeling he manifests for the loss of his own eyesight than for the loss of his children's lives.—*πῆμα* is in apposition to *δεῖνα*, or to the meaning of the whole of the rest of the sentence. See Matth. Gr. Gr. § 432. 5.

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1181. "γὰρ, like the Latin *nempe*, serves for the explanation of a preceding proposition, in which was contained a demonstrative pronoun, preparing the way for that which follows." Matth. Gr. Gr. § 615.

1182. The first syllable of *ἀεὶ* is common.—*ὁ ἀεὶ ξυντυχῶν*, "he who has from time to time had to do with them;" i. e. "whoever has had to do with them." So *ὁ ἀεὶ ἄρχων*, "the archon for the time being;" "whoever is archon."

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1112. ἦσμεν is Attic for ἦδεμεν, from ἦδεν, the pluperfect of οἶδα.

1113. παρέσχεν = παρέσχεον ἄν.—δδε lengthens its final syllable before κτ in κτύπος. There is considerable exaggeration in the sentiment expressed in this and the three preceding lines, as Polymestor must indeed have had a loud voice, to make Agamemnon pretend to think for a moment that Troy had broken loose again.

1116. ἔα, as an exclamation, stands, as φεῦ often does, without the metre.

1121. οὐκ ἀπώλεσ' ἀλλὰ μείζονος, "perdidit dico? immo majus quid perpetravit." Pflugk.

1127. οὗτος = heus tu, is here used as a term of address. So Soph. Ajax. 89, ὦ οὗτος, Αἴαν.—τί πάσχεις, "what feeling are you under the influence of? what are you about?" = "Quid agis?"

1129. τὸ βάρβαρον. The Greeks always claimed great superiority over other nations in humanity. But it is to be feared that "vice only seemed to lose half its evil with them, because it lost much of its grossness."

1131. κρίνω δικάως. Euripides thus brings a long-winded argument, with plenty of room for sophistical play on both sides, such as he loved. Meantime the action of the play stops still, and the dramatic element for the time is drowned in floods of rhetoric.

1132. λέγοιμι ἔν is equivalent to the future, the optative with ἔν being often used for the future, even where the assertion is of the most positive kind, in consequence of the politeness engendered by the wide distribution of political rights in Athens.

1135. θροπτος, "being apprehensive of."

1138. ἔθεισα is followed by ἀθροίσῃ in the subjunctive, and by ἄρειαν in the more doubtful mood of the optative, to show that the latter condition, being dependent on the realisation of the former, is itself more doubtful than the former.

1144. νῦν ἐκδύμενον, "we were but now labouring."

1148. εἰσάγει, being a historical present, is followed by the past tense εἰδείη.

1152. ὥς δὲ, "as if, forsooth," i.e. "specie quidem amicitiae, sed re verā inimicissimæ," as Pflugk puts it.

1153. θάκουν = ἐθάκουν, the augment being omitted or elided before the diphthong at the end of the previous line. See, however, as summing up against elision, Matth. Gr. Gr. § 160, obs. Hermann, with great reason, proposes—

θάκουσ' ἔχουσai, κερκίδ' Ἡδωνῆς χερὸς
ῖνουν, ὅπ' αὐγάς

i.e. "sitting down, were praising my garments of Thracian manufacture." If this reading be accepted, all difficulties are removed from the passage.—ἔχουσai, must = "taking hold of," i.e. "in order to hold him fast," if the ordinary reading be retained. To take ἔχουσai with κερκίδα in the sense of "holding embroidery in their hands," is, as Paley remarks, impossible.—κερκίδ', "the shuttle," is here put for the work wrought by it.—Ἡδωνῆς, "Thracian;" the Edoni, or Edones, being a Thracian tribe on the river Strymon.

1154. ὅπ' αὐγάς, "when held up to the light," i.e. in order to look at their fineness.—πέπλος generally means a woman's outer garment.

(See Smith's Dict. of Antiq., Art. *Peplum*.) Here, however, it is put for the outer garment of a man.

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1189. *ἔβρασε* is put in the singular, though referring to the plural noun *ἀνθρώποις*, because the one man, Polymestor, is now principally thought of. The change of number from singular to plural, and *vice versa*, is common in Greek. See Matth. Gr. Gr. § 293, who quotes Eur. Suppl. 437,

ἔστιν δ' ἐνισπεῖν τοῖσιν ἀσθενεστέροις
τὸν εὐτυχοῦντα ταῦθ' ὅταν κλύῃ κακῶς

i. e. ὁ ἀσθενέστερος.

1192. οἱ τὰδ' ἡκριβωκότες, i. e. "those who have reduced the art of making the worse appear the better reason to a science."

1194. ἀπάλοντο, "are wont to perish." Here the aorist is used to express repeated action. See note on v. 598.

1195. τὸ μὲν σὺν, i. e. "what I (Hecuba) have to say to thee (Agamemnon).—*φροίμοις*, "by way of prelude."

1196. τόνδε, i. e. Polymestor.

1197. *δε φῆς*. The second person is used, where from the form of the previous line we might have expected the third, because now Hecuba turns to Polymestor, and addresses him personally.—*ἀπαλλάσσαν* = *ἀπαλλάξων*.—*διπλοῦν*, see vv. 1138—1141.

1199. *οὔ ποτ' ἂν*. As *οὐ* is followed by *οὔτε*, and the antithesis of *οὐ γένοιτ' ἂν*. . . *οὔτ' ἂν δύναιτο* is by no means a forcible one, Hermann proposes to read, in accordance with a hint of the Scholiast,

πρῶτα ποῦ πότ' ἂν φίλον
τὸ βάρβαρον γένοιτ' ἂν Ἑλλήσιν γένος;
οὐτὰν δύναιτο.

It will be noticed that there is a doubling of *ἂν* in this passage, though without much difference of meaning, except perhaps a slight strengthening of expression. See Matth. Gr. Gr. § 600. With regard to the sentiment uttered by Hecuba as to the inextinguishable hatred burning between the Greeks and those whom they called barbarians, we see in it a proof how little before the spread of Christianity the feeling that "God hath made of one blood all nations of men" had penetrated men's minds, and made them think themselves capable of sympathy or amalgamation.

1203. τίν' αἰτίαν ἔχων = τίν' ἄλλην αἰτίαν ἔχων;

1205. *πείσειν* here governs two accusatives, *τίνα* and *τάδε*, the former of the person, the latter of the thing.

1206. *εἰ βούλοιο, κ.τ.λ.* On this passage Matthiæ remarks that the apodosis of the conditional proposition must be supplied from the context, the whole sentence being, *ὃ δμολογήσεας ἂν, εἰ βούλοιο τάληθ' λέγειν*. This, however, is common to all languages. Thus, in English we should say, "Gold, if you would but confess the truth, led you to," &c.

1211. *τί δ' οὐ τότ'*. The conjunction *δέ* is inserted to resume the sense after the long parenthesis beginning with *ὅτ' ἠτύχει* and ending with *δόρυ*. So *sed* or *vero* is used in Latin, and *then* or *well then* in English.

1214. *ἐν φάει*, "in the light of prosperity."

1215. *καπνῷ ἐσήμηνε πολέμιον ὄπο (ἀπολόμενον)*, "gave signs at the hands of its enemies by its smoke (that it was destroyed). So the

common phrase ἐσήμνηε τῇ σάλπιγγι, "the trumpeter signalled with the trumpet," is used independently, and even without an expressed subject. Porson reads ἐσήμαιν', with Aldus.

1217. πρὸς τοῖσδε, "in addition to this," introduces new matter; what had hitherto been said being merely an answer to Polymestor's statements.

1218. χρῆν is even commoner in Attic poetry than ἐχρῆν. So ἀνωγα, καθεζόμεν, καθεύδον, καθήμεν are always found in the tragic writers, though ἐκαθεζόμεν, ἐκαθεῦδον, and ἐκαθήμεν are also used by the comic writers.

1220. πενομένοις, i.e. during the siege, not after they had enriched themselves with the spoils of Troy; as indeed is evident from v. 1222, οὐδὲ νῦν πω, κ.τ.λ.

1223. τολμᾶς. See note on v. 326.—ἐχων καρτερεῖς, "perseverest in keeping."

1224. τρέφων μὲν . . . τὸν ἐμὸν = τρέφων μὲν τὸν ἐμὸν παῖδα, ὡς ἐχρῆν σε τρέφειν αὐτὸν, καὶ σώσας αὐτόν, the words belonging to one another being rather roughly divided from one another.

1226. ἀγαθοὶ by crasis for οἱ ἀγαθοί.

1227. αὐθ' ἑκάστα, "each of them of themselves," i.e. "of their own nature," *ultra*. For a similar sentiment see Shakspeare, Ham. iii. 2,

Who not needs, shall never lack a friend :
And who in want a hollow friend doth try,
Directly seasons him his enemy.

1228. ὁ δὲ, i.e. Polydorus.

1230. ἐκείνον ἄνδρα, i.e. Agamemnon.

1231. παῖδες τε σοί, i.e. οἰχονταί. Porson, by omitting a comma, makes the predicate of παῖδες to be πράσσουσιν ὧδε, understood in πράσσεις ὧδε; but, as the children were dead, it seems better to connect them with the previous verb.

1234. οἷς ἐχρῆν, i.e. πιστὸν εἶναι.

1236. αὐτὸν . . . σέ, "you yourself," αὐτὸν being especially emphatic from its position.

1237. τοιοῦτον ὄντα, "being just the same," is put euphemistically for κακὸν ὄντα, for the reason that she is a slave, as she intimates in the words δεσπότας δ' οὐ λαιδορῶ.

1238. φεῦ is here an interjection, not of regret, but of pleasure or admiration. So Soph. Phil. 234,

φεῦ τὸ καὶ λαβεῖν
πρόσφθεγμα τοιοῦδ' ἀνδρός.

1238-9. The sentiment contained in this speech of the Chorus is a reflection of the first five lines of Hecuba's speech, viz. vv. 1187—1191.

1240. ἀχθεινὰ. For the adjective in the predicate after the verb εἶναι being often put in the plural, where we should expect the singular, see note on v. 1107.

1243. οὔτε . . . οὐτ' οὖν. As οὖν is often used to express the resumption of an interrupted discourse, or sum up a continuous argument, it is very frequent with οὔτε . . . οὔτε, either in company with the

former, or latter, or both. See Matth. Gr. Gr. § 625. = *ἐμὴν χάριν*, "for my sake."

1244. Ἀχαιῶν, i.e. *χάριν*.

1245. *ἔχρησ* takes its mood from *δοκεῖς*, instead of becoming *ἔχῃς* after *ἀποκτεῖναι*, to show that Polymestor is charged with still wishing to retain the gold.

1249. *μη ἀδικεῖν* is pronounced like a trisyllable, the *η* and the *α* coalescing by synizesis.

1253. τοῖς κακίωσιν, "at the hands of my inferiors." For the dread men had of death or punishment from inferiors see note on v. 1095.

1254. This verse is attributed to Hecuba by Hermann, who asserts that it is not befitting the dignity of Agamemnon to speak more than once (*Regem semel dixisse sententiam satis est*), much less to repeat what he had said before; while Hecuba might naturally be stung to speech by the insult offered to her by Polymestor in speaking of her as a slave. But Agamemnon is not very careful about his dignity in this play. See introduction.

1256. τί δ' ἡμᾶς, i.e. *παθεῖν δοκεῖς*;—*παιδὸς*, "for my child," is the genitive after the verb of feeling, *ἀλγεῖν*.

1259. ἀλλ' οὐ τάχα, i.e. *χαίρησιν*.

1260. ὅρους, "to the boundaries," is the accusative of motion to a place.

1261. μὲν οὖν, "nay rather," corresponds to the Latin *immo*, or *immo vero etiam*, in correcting a previous statement—*καρχησίων*. The main-top, fore-top, and mizzen-top, i.e. the parts railed in just above the yards, were so called from their likeness to the *καρχησίον* or drinking-cup. They were even sometimes made of bronze. See Smith's Dict. of Ant.

1262. πρὸς τοῦ, i.e. *πρὸς τίνας*;

1264. ὑποπτέροις νῶτοις, "by winged back," i.e. "by wings upon my back."

1265. On this metamorphosis of Hecuba, Pflugk quotes Cicero Tusc. iii. 26, "Hecubam autem putant propter animi acerbitem quandam et rabiem fingi in canem esse conversam."

1267. ὁ Θρηξὶ μάντις, "the prophet for the Thracians."—*Διόνυσος*. Pflugk quotes Herod. vii. 3, as alluding to this oracle.

1268. ἔχρησεν from *χρᾶν*.

1269. οὐ γὰρ ποτ' ἂν . . . = "No, for, if he had (*εἰ ἔχρησεν*), never would you," &c.; the insertion of *γὰρ* showing, as often, that an ellipsis has to be supplied. See note on v. 1206.

1270. ἐνθάδε must be closely joined with *θανοῦσα* and *ζῶσα*. The meaning will then be: "Utrum moriens ibi (*sc. eo loco ubi me saltu in æquor dederō*) an vivens (ibi) ad vitæ finem perveniam." Herm. and Pflugk.

1272. ἡ τί is inserted between the substantive, and the article and pronoun agreeing with it. For a similar disturbance of the proper order see vv. 1224, 1225, and the note, and v. 605.

1273. κυνὸς . . . σῆμα. This is an attempt at accounting for the origin of the name of the promontory of Cynossema on the eastern coast of the Thracian Chersonese, by connecting it with the supposed fate of Hecuba.

1276. ἀπέκτυσα. Here the Aorist is used where we should use the

present, as it often is in cases "ubi indefinita plane temporis est significatio, et præsertim generaliter loquimur de personâ vel re quæ ita agere vel agi solet." So Hermann apud Vig. p. 209, who quotes S. Matthew, iii. 17, Οὗτός ἐστιν ὁ υἱὸς μου ὁ ἀγαπητός, ἐν ᾧ εὐδόκησα (i.e. *acquiesco* vel *acquievi*); where the Aorist gives the sense "*in quo ab æternitate usque acquiescere soleo, acquiesco, et in æternitatem acquiescam.*" So ἀπέκτυσα has here the meaning of "I have long abominated and shall continue to abominate you."—αὐτῷ ταῦτα, κ.τ.λ. So in Latin we have the phrases, "Di averruncent;" "Di bene vortant;" "Quod illorum capiti sit;" "In ipsorum caput recidat."

1278. μήπω verecunde in votis pro μήποτε dicebant. Soph. Elect. 403. οὐ δῆτα μήπω νοῦ τοσόνδ' εἶην κενή." Pflugk.

1279. κ' αὐτόν γε τοῦτον, i.e. κτενεί.

1280. οὗτος σὺ = *heus tu*. See note on v. 1127.

1285. νήσων ἐρήμων . . . depends on ποῖ, which is an adverb of place, and can therefore govern a genitive, just like *ubi locorum, quo locorum*, &c., in Latin.

1286. καὶ λίαν = *vel maxime*. The addition of καὶ gives greater emphasis to λίαν, as often in Homer.

1287. διπτύχους νεκρῶς, i.e. the bodies of Polydorus and Polyxena.

1290. τῶςδε. For the force of the pronoun see note on v. 53.

1296. στερεὰ γὰρ ἀνάγκη. The same mournful wail about the unalterableness of destiny recurs over and over again in both Greek and Roman literature. "In the ancient world destiny, even though carried on and developed by the volitions and actions of man, nevertheless stood, as an unalterable necessity, directly opposed to his freedom of will. . . In the Christian view of things, on the other hand, there is no such rule as that of destiny. God there regulates the course of history by his love and justice, and because He is a pure, living, self-acting and free personality, He can and does set limit to Himself in order to give liberty to man; consenting to and permitting the independent development of his spirit, to which, even because it is and ever will be spirit, He has conceded a free causation, and a spontaneous and creative operation. While to Himself and His Providence He reserves the objective disposition of the consequences and effects of human conduct; on the other hand, having restored to man what he had lost by the Fall, the possibility of redemption and sanctification, He leaves him to work out this great end by his own free agency, and the assistance of the indwelling co-operation of the Holy Spirit of Christ." Ulrici's Shakspeare's Dramatic Art.

EURIPIDIS MEDEA.

DRAMATIS PERSONÆ.

ΤΡΟΦΟΣ (Medea's Nurse).

ΠΑΙΔΑΓΩΓΟΣ (the Pedagogue or Slave-Tutor of Medea's Children).

ΜΗΔΕΙΑ (Daughter of Æetes, King of Colchia, and Wife of Jason).

ΧΟΡΟΣ ΓΥΝΑΙΚΩΝ ΠΟΛΙΤΙΔΩΝ (Chorus of Corinthian Women).

ΚΡΕΩΝ (King of Corinth).

ΙΑΣΩΝ (Husband of Medea).

ΑΙΓΕΤΗΣ (King of Athens).

ΑΓΓΕΛΟΣ (A Messenger who comes in with news).

ΠΑΙΔΕΣ ΜΗΔΕΙΑΣ (the Children of Medea).

ΥΠΟΘΕΣΙΣ.

Ἰάσων εἰς Κόρινθον ἔλθων, ἐπαγόμενος καὶ Μήδειαν, ἐγγυᾶται τὴν Κρέοντος τοῦ Κορινθίων βασιλέως θυγατέρα Γλαύκην πρὸς γάμον. μέλλουσα δὲ ἡ Μήδεια φυγαδεύεσθαι ὑπὸ Κρέοντος ἐκ τῆς Κορίνθου, παραιτησαμένη πρὸς μίαν ἡμέραν μείναι, καὶ τυχοῦσα, μισθὸν τῆς χάριτος δῶρα διὰ τῶν παίδων πέμπει τῇ Γλαύκῃ ἐσθήτα καὶ χρυσοῦν στέφανον, οἷς ἐκεῖνη χρησαμένη διαφθείρεται· καὶ ὁ Κρέων δὲ περιπλακεὶς τῇ θυγατρὶ ἀπόλλυται. Μήδεια δὲ τοὺς ξαντοῦ παῖδας ἀποκτείνουσα ἐφ' ἄρματος δρακόντων πτερωτῶν, ὁ παρ' Ἡλίου ἔλαβεν, ἐποχος γενομένη ἀποδιδράσκει εἰς Ἀθήνας, κακεῖσε Αἰγεί τῳ Πανδίωνος γαμεῖται. Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς ἡ Μήδεια ἀνεψήσασα τὸν Ἰάσωνα νέον ποιήσκει. περὶ δὲ τοῦ πατρὸς αὐτοῦ Αἴσονος ὁ τοὺς Νόστους ποιήσας φησὶν οὕτως.

Αὐτίκα δ' Αἴσωνα θῆκε φίλον κόρον ἡβῶντα,
γῆρας ἀποξύσασα ἰδυῖσι πραπίδεσσι,
φάρμακα πόλλ' ἔψουσ' ἐπὶ χρυσείοισι λέβησιν.

Αἰσχύλος δ' ἐν ταῖς Διονύσου Τροφοῖς ἱστορεῖ ὅτι καὶ τὰς Διονύσου τροφούς μετὰ τῶν ἀνδρῶν αὐτῶν ἀνεψήσασα ἐνεοποίησε. Σταφύλος δὲ φησὶ τὸν Ἰάσωνα τρόπον τινα ὑπὸ τῆς Μηδείας ἀναιρεθῆναι· ἐγκελεύσασθαι γὰρ αὐτὴν ὑπὸ τῇ πρύμνῃ τῆς Ἀργοῦς αὐτὸν κατακοιμηθῆναι, μελλούσης τῆς νεῶς διαλύεσθαι ὑπὸ τοῦ χρόνου. ἐπιπεσούσης γοῦν τῆς πρύμνης τῳ Ἰάσωνι τελευτῆσαι αὐτόν.

Τὸ δράμα δοκεῖ ὑποβαλέσθαι τὰ Νεόφρονος διασκευάσας, ὡς Δικαίραρχος τε περὶ τοῦ Ἑλλάδος βίου καὶ Ἀριστοτέλης ἐν ὑπομνήμασι. μέμφονται δὲ αὐτῳ τὸ μὴ πεφυλακέναι τὴν ὑπόκρισιν τῇ Μηδείᾳ, ἀλλὰ πεσεῖν εἰς δάκρυα, ὅτε ἐπεβού-

λευσεν Ἰάσονι καὶ τῇ γυναικί. ἐπαινεῖται δὲ ἡ εἰσβολὴ διὰ τὸ παθητικῶς ἄγαν ἔχειν, καὶ ἡ ἐπεξεργασία, μὴδ' ἐν νάπαισι, καὶ τὰ ἐξῆς. ὅπερ ἀγνοήσας Τιμαχίδας τῷ ὑστέρῳ φησὶ πρῶτῳ κεκρῆσθαι, ὥς καὶ Ὅμηρος.

εἴματά τ' ἀμφιέσασα θυώδεα καὶ λούσασα.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΤΟΥ ΓΡΑΜΜΑΤΙΚΟΥ.

Μήδεια διὰ τὴν πρὸς Ἰάσονα ἔχθραν τῷ ἐκείνῳ γεγαμηκέναι Γλαύκην τὴν Κρέοντος θυγατέρα ἀπέκτεινε μὲν Γλαύκην καὶ Κρέοντα καὶ τοὺς ἰδίους υἱούς, ἐχωρίσθη δὲ Ἰάσονος Αἰγεί συνοικήσουσα. παρ' οὐδετέρῳ κείται ἡ μυθοποιία.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Κορίνθῳ, ὃ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν πολιτίδων. ἐδιδάχθη ἐπὶ Πυθοδώρῳ ἄρχοντος κατὰ τὴν ὀγδοηκοστήν ἐβδόμην ὀλυμπιάδα. πρῶτος Εὐφορίων, δεύτερος Σοφοκλῆς, τρίτος Εὐριπίδης. Μήδεια, Φιλοκτήτης, Δίκτυς, Θερισταὶ σάτυροι. οὐ σώζεται.

ΜΗΔΕΙΑ.

ΤΡΟΦΟΣ.

Εἴθ' ὦφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος
Κόλχων ἐς αἶαν κνανέας Συμπληγάδας,
μηδ' ἐν νάπαισι Πηλίου πεσεῖν ποτε
τμηθεῖσα πεύκη, μηδ' ἐρετμῶσαι χέρας
ἀνδρῶν ἀριστέων, οἳ τὸ πάγχρυσον δέρος
Πελίᾳ μετῆλθον. οὐ γὰρ ἂν δέσποιν' ἐμῇ
Μήδεια πύργους γῆς ἔπλευσ' Ἰωλκίας,
ἔρωτι θυμὸν ἐκπλαγεῖσ' Ἰάσονος,
οὐδ' ἂν κτανεῖν πείσασα Πελιάδας κόρας
πατέρα κατῴκει τήνδε γῆν Κορινθίαν
ξὺν ἀνδρὶ καὶ τέκνοισιν, ἀνδάνουσα μὲν
φυγῇ πολίτῶν ὧν ἀφίκετο χθόνα,
αὐτὴ τε πάντα συμφέρουσ' Ἰάσωνι,
ἥπερ μεγίστη γίγνεται σωτηρία,
ὅταν γυνὴ πρὸς ἄνδρα μὴ διχοστατῇ
νῦν δ' ἐχθρὰ πάντα, καὶ νοσεῖ τὰ φίλτατα.
προδοὺς γὰρ αὐτοῦ τέκνα δεσπότιν τ' ἐμὴν
γάμοις Ἰάσων βασιλικαῖς εὐνάζεται,
γήμεας Κρέοντος παῖδ', ὃς αἰσυμνᾷ χθονός.
Μήδεια δ' ἡ δύστηνος ἡτιμασμένη
βοᾷ μὲν ὄρκους, ἀνακαλεῖ δὲ δεξιᾶς
πίστιν μεγίστην, καὶ θεοὺς μαρτύρεται
οἷας ἀμοιβῆς ἐξ Ἰάσονος κυρεῖ.
κεῖται δ' ἄσιτος, σῶμ' ὑφέϊσ' ἀλγηδόσι,

- τὸν πάντα συντήκουσα δακρύοις χρόνον,
 ἐπεὶ πρὸς ἀνδρὸς ἦσθητ' ἡδίκημένη,
 οὔτ' ὄμμ' ἐπαίρουσ' οὔτ' ἀπαλλάσσουσα γῆς
 πρόσωπον ὥς δὲ πέτρος ἢ θαλάσσιος
 κλύδων ἀκούει νουθετουμένη φίλων,
 ἦν μὴ ποτε στρέψασα πάλλευκον δέρην
 αὐτὴ πρὸς αὐτὴν πατέρ' ἀποιμώζῃ φίλον
 καὶ γαίαν οἴκους θ', οἷς προδοῦσ' ἀφίκετο
 μετ' ἀνδρὸς ὅς σφε νῦν ἀτιμάσας ἔχει.
 ἔγνωκε δ' ἡ τάλαινα συμφορᾶς ὑπο
 οἶον πατρώας μὴ ἀπολείπεσθαι χθονός.
 στυγεῖ δὲ παῖδας οὐδ' ὀρώσ' εὐφραίνεται.
 δέδοικα δ' αὐτὴν μὴ τι βουλεύσῃ νέον
 βαρεῖα γὰρ φρήν, οὐδ' ἀνέξεται κακῶς
 πάσχουσ'. ἐγὼ δα τήνδ', δειμαίνω τέ νιν
 μὴ θηκτὸν ὦσιν φάσγανον δι' ἥπατος,
 [σιγῇ δόμους ἐσβᾶσ', ἵν' ἔστρωται λέχος.]
 ἢ καὶ τύραννον τόν τε γήμαντα κτάνῃ,
 κάπειτα μείζω ξυμφορὰν λάβῃ τινά·
 δεινὴ γὰρ οὔτοι ῥαδίως γε συμβαλὼν
 ἔχθραν τις αὐτῇ καλλίνικον ἄσεται.
 ἀλλ' οἷδε παῖδες ἐκ τρόχων πεπανμένοι
 στείχουσι, μητρὸς οὐδὲν ἐννοοῦμενοι
 κακῶν, νέα γὰρ φροντὶς οὐκ ἀλγεῖν φιλεῖ.
- ΠΑ. παλαιὸν οἴκων κτῆμα δεσποίνης ἐμῆς,
 τί πρὸς πύλαισι τήνδ' ἄγουσ' ἐρημίαν
 ἔστηκας, αὐτὴ θρεομένη σαντῇ κακά;
 πῶς σοῦ μόνη Μήδεια λείπεσθαι θέλει;
- ΤΡ. τέκνων ὁπαδὲ πρέσβυ τῶν Ἰάσονος,
 χρηστοῖσι δούλοις ξυμφορὰ τὰ δεσποτῶν
 κακῶς πίτνουτα καὶ φρενῶν ἀνθάπτεται.
 ἐγὼ γὰρ ἐς τοῦτ' ἐκβέβηκ' ἀλγηδόνης
 ὥσθ' ἡμερὸς μ' ὑπῆλθε γῇ τε κούρανῳ
 λέξαι μολούσῃ δεῦρο δεσποίνης τύχας.
- ΠΑ. οὔπω γὰρ ἡ τάλαινα παύεται γόων;
- ΤΡ. ζηλῶ σ'. ἐν ἀρχῇ πῆμα κοῦδέπω μεσοῖ.
- ΠΑ. ὦ μῶρος, εἰ χρὴ δεσπότης εἶπείν τόδε·
 ὥς οὐδὲν οἶδε τῶν νεωτέρων κακῶν.
- ΤΡ. τί δ' ἔστιν, ὦ γεραιέ; μὴ φθόνει φράσαι.

ΠΑ. οὐδέν· μετέγνων καὶ τὰ πρόσθ' εἰρημένα.

ΤΡ. μὴ, πρὸς γενεῖον, κρύπτε σύνδουλον σέθεν·
σιγὴν γὰρ, εἰ χρή, τῶνδε θήσομαι πέρι.

65

ΠΑ. ἤκουσά του λέγοντας, οὐ δοκῶν κλύειν,
πεσσοὺς προσελθὼν, ἔνθα δὴ παλαιάτοι
θάσσουσι, σεμνὸν ἀμφὶ Πειρήνης ὕδωρ,
ὥς τούσδε παῖδας γῆς ἔλᾶν Κορινθίας
ξὺν μητρὶ μέλλοι τῆσδε κοίρανος χθονὸς
Κρέων. ὁ μέντοι μῦθος εἰ σαφὴς ὄδε
οὐκ οἶδα· βουλοίμην δ' ἂν οὐκ εἶναι τάδε.

70

ΤΡ. καὶ ταῦτ' Ἰάσων παῖδας ἐξανέξεται
πάσχοντας, εἰ καὶ μητρὶ διαφορὰν ἔχει·

75

ΠΑ. παλαιὰ καινῶν λείπεται κηδευμάτων,
κοῦκ ἔστ' ἐκεῖνος τοῖσδε δώμασιν φίλος.

ΤΡ. ἀπωλόμεσθ' ἄρ', εἰ κακὸν προσοίσομεν
νέον παλαιῶ, πρὶν τόδ' ἐξητληκέναι.

ΠΑ. ἀτὰρ σύ γ', οὐ γὰρ καιρὸς εἰδέναι τάδε
δέσποιναν, ἡσύχαζε καὶ σίγα λόγον.

80

ΤΡ. ὦ τέκν', ἀκούεθ' οἷος εἰς ὑμᾶς πατήρ·
ὀλοῖτο μὲν μή· δεσπότης γάρ ἐστ' ἐμός·
ἀτὰρ κακός γ' ὢν ἐς φίλους ἀλίσκεται.

ΠΑ. τίς δ' οὐχὶ θνητῶν; ἄρτι γινώσκεις τόδε,
ὥς πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ,
οἱ μὲν δικαίως, οἱ δὲ καὶ κέρδους χάριν·
εἰ τούσδε γ' εὐνῆς οὐνεκ' οὐ στέργει πατήρ.

85

ΤΡ. ἴτ', εὖ γὰρ ἔσται, δωμάτων ἔσω, τέκνα.
σύ δ' ὥς μάλιστα τούσδ' ἐρημώσας ἔχε,
καὶ μὴ πέλαζε μητρὶ δυσθυμουμένη.
ἤδη γὰρ εἶδον ὄμμα νιν ταυρουμένην
τοῖσδ', ὥς τι δρασεῖουσιν· οὐδὲ παύσεται
χόλου, σάφ' οἶδα, πρὶν κατασκῆψαι τινα.
ἐχθροὺς γε μέντοι, μὴ φίλους, δράσειέ τι.

90

95

ΜΗ. ἰὼ,
δύστανος ἐγὼ μελέα τε πόνων,
ἰὼ μοί μοι, πῶς ἂν ὀλοίμαν.

ΤΡ. τοδ' ἐκεῖνο, φίλοι παῖδες· μήτηρ
κινεῖ κραδίαν, κινεῖ δὲ χόλον.
σπεύσατε θάσσουν δώματος εἴσω,
καὶ μὴ πελάσητ' ὀμματος ἐγγύς,

100

μηδὲ προσέλθῃτ', ἀλλὰ φυλάσσεσθ'
ἄγριον ἦθος στυγεράν τε φύσιν
φρενὸς αὐθάδους.

ἴτε νυν χωρεῖθ' ὥς τάχος εἴσω.

105

δῆλον δ' ἀρχῆς ἐξαιρόμενον.

νέφος οἰμωγῆς ὥς τάχ' ἀνάψει

μείζονι θυμῷ· τί ποτ' ἐργάσεται

μεγαλόσπλαγχνος δυσκατάπαυστος

ψυχὴ δηχθεῖσα κακοῖσιν;

110

ΜΗ. αἰαῖ,

ἔπαθον τλάμων ἔπαθον μεγάλων

ἄξι' ὀδυρμῶν· ὦ κατάρτοι

παῖδες ὀλοισθε στυγεράς ματρὸς

ξύν πατρί, καὶ πᾶς δόμος ἔρροι.

ΤΡ. ἰὼ μοί μοι. ἰὼ τλήμων.

115

τί δέ σοι παῖδες πατρὸς ἀμπλακίας

μετέχουσι; τί τούσδ' ἔχθεις; οἴμοι,

τέκνα, μή τι πάθῃθ' ὥς ὑπεραλγῶ.

δεινὰ τυράννων λήματα, καὶ πως

ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες,

120

χαλεπῶς ὀργὰς μεταβάλλουσιν.

τὸ γὰρ εἰθίσθαι ζῆν ἐπ' ἴσοισιν

κρείσσον· ἔμοιγ' οὖν, εἰ μὴ μεγάλως,

ὀχυρῶς γ' εἴη καταγῆράσκειν.

τῶν γὰρ μετρίων πρῶτα μὲν εἰπεῖν

125

τοῦνομα νικᾷ, χρῆσθαί τε μακρῷ

λῶστα βροτοῖσιν· τὰ δ' ὑπερβάλλοντ'

οὐδένα καιρὸν δύναται θνητοῖς·

μείζους δ' ἅτας ὅταν ὀργισθῇ

δαίμων οἴκοις ἀπέδωκεν.

130

ΧΟ. ἔκλυον φωνὰν, ἔκλυον δὲ βοὰν

τᾶς δυστάνου

Κολχίδος, οὐδέ πω ἦπιος· ἀλλὰ, γεραιὰ,

λέξον· ἐπ' ἀμφιπύλου γὰρ ἔσω μελάθρου γόον

ἔκλυον·

134, 5

οὐδὲ συνήδομαι, ὦ γύναι, ἄλγεσι δώματος,

ἐπεὶ μοι φίλον κέκρανται.

ΤΡ. οὐκ εἰσὶ δόμοι· φροῦδα τὰδ' ἤδη.

τὸν μὲν γὰρ ἔχει λέκτρα τυράννων,

ἡ δ' ἐν θαλάμοις τάκει βίοτον
δέσποινα, φίλων οὐδενὸς οὐδὲν
παραθαλπομένα φρένα μύθοις.

140

ΜΗ. αἰαῖ,

διὰ μου κεφαλᾶς φλόξ οὐρανία
βαίῃ· τί δέ μοι ζῆν ἔτι κέρδος ;
φεῦ φεῦ· θανάτῳ καταλυσάμαν
βιοτὰν στυγερὰν προλιποῦσα.

145

στρ.
ΧΟ. αἶες, ὦ Ζεῦ καὶ γὰ καὶ φῶς,
ἱαχᾶς οἶαν ἃ δύστανος
μέλπει νύμφα,
τίς σοί ποτε τᾶς ἀπλᾶστον
κοίτας ἔρος, ὦ ματαία,
σπεύσει θανάτου τελευτάῃ ;
μηδὲν τόδε λίσσου.

150

εἰ δὲ σὸς πόσις
καινὰ λέχη σεβίζει,
κείνῳ τόδε μὴ χαράσσου· *(κείνον εὐδὲ μὴ χαράσσιν)*
Ζεὺς σοι τάδε συνδικήσει.
μὴ λίαν

155

τάκου δυρομένα σὸν εὐνήταν.

ΜΗ. ὦ μεγάλα Θέμι καὶ πότνι' Ἄρτεμι,
λεύσσεθ' ἃ πάσχω, μεγάλοις ὅρκοις
ἐνδησαμένα τὸν κατάρατον
πόσιν ; ὃν ποτ' ἐγὼ νύμφαν τ' ἐσίδοιμ'

160

αὐτοῖς μελᾶθροις διακναιομένους,
οἳ γ' ἐμὲ πρόσθεν τολμῶσ' ἄδικεῖν.
ὦ πάτερ, ὦ πόλις, ὦν ἀπενάσθη
αἰσχροῶς, τὸν ἐμὸν κτείναςα κάσιν.

165

ΤΡ. κλύεθ' οἷα λέγει κάπιβοᾶται
Θέμιν εὐκταίαν Ζῆνᾴ θ', ὃς ὅρκων
θητοῖς ταμίας νενόμισται ;
οὐκ ἔστιν ὅπως ἐν τινι μικρῷ
δέσποινα χόλον καταπαύσει.

170

ἀντ.
ΧΟ. πῶς ἂν ἐς ὄψιν τὰν ἀμετέρων
ἔλθοι, μύθων τ' αὐδαθέντων
δέξαιτ' ὁμφάν,
εἴ πως βαοῦθυμον ὀργὰς

175

καὶ λῆμα φρενῶν μεθείη.
μήτοι τό γ' ἐμὸν πρόθυμον
φίλοισιν ἀπέστω.

ἀλλὰ βᾶσά νιν

180

δεῦρο πόρευσον οἴκων
ἕξω, φίλα καὶ τὰδ' αὔδα·
σπεῦσον δέ τι πρὶν κακῶσαι
τοὺς εἴσω·

ΤΡ. πένθος γὰρ μεγάλως τόδ' ὀρμᾶται.
δράσω τὰδ'· ἀτὰρ φόβος εἰ πείσω
δέσποιναν ἐμήν·

185

μόχθου δὲ χάριν τήνδ' ἐπιδώσω.

καίτοι τοκάδος δέργμα λεαίνης
ἀποταυροῦται δμῶσιν, ὅταν τις
μῦθον προφέρων πέλας ὀρμηθῇ.

190

σκαιούς δὲ λέγων κοῦδέν τι σοφούς
τοὺς πρόσθε βροτοὺς οὐκ ἂν ἀμάρτοις,

οἵτινες ὕμνους ἐπὶ μὲν θαλαῖς
ἐπὶ τ' εἰλαπίναις καὶ παρὰ δειπνοῖς

195

ἠῦροντο, βίου τερπνὰς ἀκοὰς,
στρυγίους δὲ βροτῶν οὐδεὶς λύπας

ἠῦρετο μούσῃ καὶ πολυχόρδοις
ῥοδαῖς παύειν, ἕξ ὧν θάνατοι
δειναὶ τε τύχαι σφάλλουσι δόμους.

καίτοι τάδε μὲν κέρδος ἀκείσθαι

200

μολπαῖσι βροτούς· ἵνα δ' εὐδαιπνοὶ

δαῖτες, τί μάτην τείνουσι βοάν·

τὸ παρὸν γὰρ ἔχει τέρψιν ἀφ' αὐτοῦ
δαιτὸς πλήρωμα βροτοῖσιν.

ΧΟ. ἰαχὰν αἶον πολύστονον γόων,

205

λιγυρὰ δ' ἄχεα μογερὰ βοᾷ

τὸν ἐν λέχει προδόταν κακόννυμφον·

θεοκλυτεῖ δ' ἄδικα παθοῦσα

τὰν Ζηνὸς ὀρκίαν Θέμιν, ἃ νιν ἔβασεν

Ἑλλάδ' ἐς ἀντίπορον

210

δί' ἄλα νύχιον ἐφ' ἁλμυρὰν

πόντου κλῆδ' ἀπέραντον.

ΜΗ. Κορίνθιαι γυναῖκες, ἐξῆλθον δόμων,

μή μοί τι μέμψησθ'· οἶδα γὰρ πολλοὺς βροτῶν

- σεμνοὺς γεγῶτας, τοὺς μὲν ὀμμάτων ἄπο, 215
 τοὺς δ' ἐν θυραίοις· οἱ δ' ἀφ' ἡσύχου ποδος
 δύσκειαν ἐκτίσαντο καὶ ῥαθυμίαν.
 δίκη γὰρ οὐκ ἔνεστ' ἐν ὀφθαλμοῖς βροτῶν,
 ὅστις πρὶν ἀνδρὸς σπλάγχχνον ἐκμαθεῖν σαφῶς 220
 στυγεῖ δεδορκῶς, οὐδὲν ἡδίκημένος.
 χρὴ δὲ ξένον μὲν κάρτα προσχωρεῖν πόλει·
 οὐδ' ἄσπτον ἦνεσ' ὅστις αὐθάδης γεγὼς
 πικρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.
 ἔμοι δ' ἄελπτον πρᾶγμα προσπεσὼν τόδε 225
 ψυχὴν διέφθαρκ'· οἶχομαι δὲ καὶ βίου
 χάριν μεθεῖσα κατθανεῖν χρήζω, φίλαι.
 ἐν ᾧ γὰρ ἦν μοι πάντα γιγνώσκειν καλῶς,
 κάκιστος ἀνδρῶν ἐκβέβηχ' οὐμὸς πόσις.
 πάντων δ' ὅσ' ἔστ' ἔμψυχα καὶ γνώμην ἔχει 230
 γυναικῆς ἐσμεν ἀθλιώτατον φυτόν·
 ἃς πρῶτα μὲν δεῖ χρημάτων ὑπερβολῇ
 πόσιν πρίασθαι δεσπότην τε σώματος
 λαβεῖν· κακοῦ γὰρ τοῦτ' ἔτ' ἄλγιον κακόν·
 κὰν τῷδ' ἀγὼν μέγιστος, ἢ κακὸν λαβεῖν 235
 ἢ χρηστόν. οὐ γὰρ εὐκλεεῖς ἀπαλλαγὰι
 γυναιξίν, οὐδ' οἷόν τ' ἀνήνασθαι πόσιν.
 ἐς καινὰ δ' ἦθη καὶ νόμους ἀφιγμένην
 δεῖ μάντιν εἶναι, μὴ μαθοῦσαν οἴκοθεν,
 ὅτῳ μάλιστα χρῆσεται ξυνευνέτη. 240
 κὰν μὲν τὰδ' ἡμῖν ἐκπονουμένασιν εὖ
 πόσις ξυνοικῇ, μὴ βία φέρων ζυγόν,
 ζηλωτὸς αἰών· εἰ δὲ μὴ, θανεῖν χρεώι.
 ἀνὴρ δ' ὅταν τοῖς ἐνδον ἀχθῇται ξυνών,
 ἔξω μολὼν ἔπαυσε καρδίαν ἀσσης, 245
 (ἢ πρὸς φίλον τιν' ἢ πρὸς ἡλικας τραπέϊς·)
 ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν.
 λέγουσι δ' ἡμᾶς ὡς ἀκίνδυνον βίον
 ζῶμεν κατ' οἴκους, οἱ δὲ μάρνανται δορὶ,
 κακῶς φρονοῦντες· ὥς τρεῖς ἂν παρ' ἄσπινδα 250
 στῆναι θέλοιμ' ἂν μᾶλλον ἢ τεκεῖν ἀπαξ.
 ἀλλ' οὐ γὰρ αὐτὸς πρὸς σὲ κάμ' ἦκει λόγος·
 σοὶ μὲν πόλις θ' ἦδ' ἐστὶ καὶ πατὴρ δόμοι
 βίου τ' ὄνησις καὶ φίλων κοινωνία,

ἐγὼ δ' ἔρημος, ἀπολις οὖς' ὑβρίζομαι 255
 πρὸς ἀνδρὸς, ἐκ γῆς βαρβάρου λελησμένη,
 οὐ μητέρ', οὐκ ἀδελφὸν, οὐχὶ συγγενῇ
 μεθορμίσασθαι τῆσδ' ἔχουσα συμφορᾶς.
 τοσοῦτον οὖν σου τυγχάνειν βουλήσομαι,
 ἦν μοι πόρος τις μηχανή τ' ἐξευρεθῇ, 260
 πόσιν δίκην τῶνδ' ἀντιτίσασθαι κακῶν
 τὸν δόντα τ' αὐτῷ θυγατέρ' ἦν τ' ἐγῆματο,
 σιγᾶν. γυνὴ γὰρ τᾶλλα μὲν φόβον πλέα,
 κακῇ δ' ἐς ἀλκὴν καὶ σιδηρον εἰσορᾶν
 ὅταν δ' ἐς εὐνὴν ἡδικοημένη κυρῇ, 265
 οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.

ΧΟ. δράσω τάδ'· ἐνδίκως γὰρ ἐκτίσει πόσιν,
 Μῆδεια. πενθεῖν δ' οὐ σε θανμάζω τύχας.
 ὀρῶ δὲ καὶ Κρέοντα, τῆσδ' ἀνακτα γῆς,
 στείχοντα, καινῶν ἄγγελον βουλευμάτων. 270

ΚΡ. σὲ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην,
 Μῆδειαν, εἶπον τῆσδε γῆς ἕξω περᾶν
 φυγάδα, λαβοῦσαν δισσὰ σὺν σαυτῇ τέκνα,
 καὶ μή τι μέλλειν· ὥς ἐγὼ βραβεὺς λόγου
 τοῦδ' εἰμὶ, κοῦκ ἄπειμι πρὸς δόμους πάλιν, 275
 πρὶν ἂν σε γαίης τερμόνων ἕξω βάλω.

ΜΗ. αἰαῖ· πανώλης ἡ τάλαι' ἀπόλλυμαι.
 ἐχθροὶ γὰρ ἐξίῃσι πάντα δὴ κάλων,
 κοῦκ ἔστιν ἄτης εὐπρόσοιστος ἔκβασις.
 ἐρήσομαι δὲ καὶ κακῶς πάσχουσ' ὅμως, 280
 τίνος μ' ἕκατι γῆς ἀποστέλλεις, Κρέον;

ΚΡ. δέδοικά σ', οὐδὲν δεῖ παραμπίσχειν λόγους,
 μή μοι τι δράσης παῖδ' ἀνήκεστον κακόν.
 ξυμβάλλεται δὲ πολλὰ τοῦδε δέιμας·
 σοφὴ πέφυκας καὶ κακῶν πολλὰν ἰδρίς, 285
 λυπεῖ δὲ λέκτρων ἀνδρὸς ἐσπερημένη.
 κλύω δ' ἀπειλεῖν σ', ὥς ἀπαγγέλλουσὶ μοι,
 τὸν δόντα καὶ γήμαντά καὶ γαμουμένην
 δράσειν τι· ταῦτ' οὖν πρὶν παθεῖν φυλάξομαι.
 κρεῖσσον δέ μοι νῦν πρὸς σ' ἀπεχθέσθαι, γύναι, 290
 ἢ μαλθακισθένθ' ὕστερον μέγα στένειν.

ΜΗ. φεῦ φεῦ·
 οὐ νῦν με πρῶτον, ἀλλὰ πολλάκις, Κρέον,

ἔβλαψε δόξα μεγάλα τ' εἵργασται κακά,
 χρή δ' οὔποθ' ὅστις ἀρτίφρων πέφυκ' ἀνὴρ
 παῖδας περισσῶς ἐκδιδάσκεσθαι σοφούς·
 χωρὶς γὰρ ἄλλης ἧς ἔχουσιν ἀργίας
 φθόνον πρὸς ἀστῶν ἀλφάνουσι δυσμενῇ.
 σκαιοῖσι μὲν γὰρ καινὰ προσφέρων σοφὰ
 δόξεις ἀχρεῖος κοῦ σοφὸς πεφυκέναι·

295

300

τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον
 κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.
 ἐγὼ δὲ καὐτῇ τῇσδε κοινωνῶ τύχης.
 σοφῇ γὰρ οὔσα τοῖς μὲν εἰμ' ἐπίφθονος,
 [τοῖς δ' ἡσυχαία, τοῖς δὲ θατέρου τρόπου.]
 τοῖς δ' αὖ προσάντης· εἰμὶ δ' οὐκ ἄγαν σοφῇ.
 σὺ δ' οὖν φοβεῖ με μή τι πλημμελὲς πάθης·
 οὐχ ὧδ' ἔχει μοι, μὴ τρέσης ἡμᾶς, Κρέον,
 ὥστ' ἐς τυράννους ἀνδρας ἐξαμαρτάνειν.

305

σὺ γὰρ τί μ' ἠδίκηκας; ἐξέδου κόρην
 ὅτῳ σε θυμὸς ἦγεν. ἀλλ' ἐμὸν πόσιν
 μισῶ· σὺ δ', οἶμαι, σωφρονῶν ἔδρας τάδε.
 καὶ νῦν τὸ μὲν σὸν οὐ φθονῶ καλῶς ἔχειν.
 νυμφεύετ', εὖ πράσσοιτε· τήνδε δὲ χθόνα
 ἑατέ μ' οἰκεῖν· καὶ γὰρ ἠδικοιμένοι
 σιγησόμεσθα, κρεισσόνων νικώμενοι.

310

315

ΚΡ. λέγεις ἀκοῦσαι μαλθάκ', ἀλλ' ἔσω φρενῶν
 ὀρρωδία μοι μή τι βουλευῆς κακὸν,
 τοσῶδε δ' ἦσσον ἢ πάρος πέποιθά σοι·
 γυνὴ γὰρ ὀξύθυμος, ὥς δ' αὖτως ἀνὴρ,
 ῥάων φυλάσσειν ἢ σιωπηλὸς σοφός.
 ἀλλ' ἐξίθ' ὥς τάχιστα, μὴ λόγους λέγε·
 ὥς ταῦτ' ἄραρε, κοῦκ ἔχεις τέχνην ὅπως
 μενεῖς παρ' ἡμῖν, οὔσα δυσμενῆς ἐμοί.

320

ΜΗ. μὴ, πρὸς σε γονάτων τῆς τε νεογάμου κόρης.

ΚΡ. λόγους ἀναλοῖς· σὺ γὰρ ἂν πείσαις ποτέ.

325

ΜΗ. ἀλλ' ἐξελαῖς με, κοῦδὲν αἰδέσει λιγὰς;

ΚΡ. φιλῶ γὰρ οὐ σὲ μᾶλλον ἢ δόμους ἐμούς.

ΜΗ. ὦ πατρίς, ὥς σου κάρτα νῦν μνεῖαν ἔχω.

ΚΡ. πλὴν γὰρ τέκνων ἔμοιγε φίλτατον πόλις.

ΜΗ. φεῦ φεῦ· βροτοῖς ἔρωτες ὥς κακὸν μέγα.

330

ΚΡ. ὅπως ἂν, οἶμαι, καὶ παραστῶσιν τύχαι.

- ΜΗ. Ζεῦ, μὴ λάθοι σε τῶνδ' ὃς αἴτιος κακῶν.
 ΚΡ. ἔρπ', ὦ ματαία, καὶ μ' ἀπάλλαξον πόνων.
 ΜΗ. πονουμένην ἡμεῖς κοῦ πόνων κεχρήμεθα.
 ΚΡ. τάχ' ἐξ ὀπαδῶν χειρὸς ὠσθήσει βίᾳ. 335
 ΜΗ. μὴ δῆτα τοῦτό γ', ἀλλὰ σ' αἰτοῦμαι, Κρέον.
 ΚΡ. ὄχλον παρέξεις, ὥς ἔοικας, ὦ γύναι.
 ΜΗ. φειξούμεθ'· οὐ τοῦθ' ἰκέτευσα σοῦ τυχεῖν.
 ΚΡ. τί δ' οὖν βιάζει κοῦκ ἀπαλλάσσει χθονός;
 ΜΗ. μίαν με μεῖναι τῇνδ' ἔασον ἡμέραν 340
 καὶ ξυμπερᾶναι φροντίδ' ἢ φευξούμεθα,
 παισὶν τ' ἀφορμὴν τοῖς ἐμοῖς, ἐπεὶ πατὴρ
 οὐδὲν προτιμᾷ μηχανήσασθαι τέκνοις.
 οἴκτειρε δ' αὐτούς· καὶ σύ τοι παίδων πατὴρ
 πέφυκας· εἰκὸς δ' ἐστὶν εὐνοϊάν σ' ἔχειν. 345
 τοῦμοῦ γὰρ οὐ μοι φροντίς, εἰ φευξούμεθα,
 κείνους δὲ κλαίω ξυμφορᾷ κεχρημένους,
 ΚΡ. ἥκιστα τοῦμόν λῆμ' ἔφυ τυραννικόν,
 αἰδοῦμενος δὲ πολλὰ δὴ διέφθορα·
 καὶ νῦν ὁρῶ μὲν ἐξαμαρτάνων, γύναι, 350
 ὅμως δὲ τεύξει τοῦδε· προὔννεπώ δέ σοι,
 εἴ σ' ἡ' πιούσα λαμπὰς ὄψεται θεοῦ
 καὶ παῖδας ἐντὸς τῆσδε θερμόνων χθονός,
 θανεῖ· λέλεκται μῦθος ἀψευδῆς ὅδε.
 νῦν δ', εἰ μένειν δεῖ, μίμν' ἐφ' ἡμέραν μίαν· 355
 οὐ γάρ τι δράσεις δεινὸν ὧν φόβος μ' ἔχει.
 ΧΟ. δύστανε γύναι,
 φεῦ φεῦ, μελέα τῶν σῶν ἀχέων.
 ποῖ ποτε τρέψει; τίνα προξενίαν,
 ἢ δόμον, ἢ χθόνα σωτήρα κακῶν 360
 ἐξευρήσεις;
 ὥς εἰς ἀπορόν σε κλύδωνα θεός,
 Μῆδεια, κακῶν ἐπόρουσε.
 ΜΗ. κακῶς πέπρακται πανταχῇ· τίς ἀντερεῖ;
 ἀλλ' οὔτι ταῦτα ταῦτα, μὴ δοκεῖτέ πω. 365
 ἔτ' εἰς' ἀγῶνες τοῖς νεωστὶ νυμφίοις,
 καὶ τοῖσι κηδεύσασιν οὐ σμικροὶ πόνοι.
 δοκεῖς γὰρ ἂν με τόνδε ἔθωπεῦσαί ποτε,
 εἰ μὴ τι κερδαίνουσιν ἢ τεχνωμένην;
 οὐδ' ἂν προσεῖπον οὐδ' ἂν ἠψάμην χεροῖν. 370

ὁ δ' ἔς τοσοῦτον μωρίας ἀφίκετο
 ὥστ', ἐξὸν αὐτῷ τὰμ' ἐλείν βουλευµατα
 γῆς ἐκβαλόντι, τήνδ' ἀφῆκεν ἡμέραν
 μείναί μ', ἐν ἣ τρεῖς τῶν ἐμῶν ἐχθρῶν νεκροὺς
 θήσω, πατέρα τε καὶ κόρην πόσιν τ' ἐμόν. 375
 πολλὰς δ' ἔχουσα θανασίμους αὐτοῖς ὁδοὺς,
 οὐκ οἶδ' ὁποῖα πρῶτον ἐγχειρῶ, φίλαι,
 πότερον ὑφάψω δῶμα νυμφικὸν πυρὶ,
 ἢ θηκτὸν ὦσω φάσγανον δι' ἥπατος,
 σιγῇ δόμους ἐσβᾶσ' ἵν' ἔστρωται λέχος. 380
 ἀλλ' ἐν τί μοι πρόσαντες· εἰ ληφθήσομαι
 δόμους ὑπερβαίνουσα καὶ τεχνωμένη,
 θανούσα θήσω τοῖς ἐμοῖς ἐχθροῖς γέλων.
 κράτιστα τὴν εὐθείαν, ἣ πεφύκαμεν
 σοφαὶ μάλιστα, φαρμάκοις αὐτοὺς ἐλείν. 385
 εἶεν·
 καὶ δὴ τεθνᾷσι. τίς με δέξεται πόλις ;
 τίς γῆν ἄσυλον καὶ δόμους ἐχεγγύους
 ξένος παρασχὼν ῥύσεται τοῦμόν δέμας ;
 οὐκ ἔστι. μείναισ' οὖν ἔτι σμικρὸν χρόνον,
 ἣν μὲν τις ἡμῖν πύργος ἀσφαλῆς φανῇ,
 δόλῳ μέτειμι τόνδε καὶ σιγῇ φόνον, 390
 ἣν δ' ἐξελαύνη ξυμφορὰ μ' ἀμήχανος,
 αὐτὴ ξίφος λαβοῦσα, κεῖ μέλλω θανεῖν,
 κτενῶ σφε, τόλμης δ' εἶμι πρὸς τὸ καρτερόν.
 οὐ γὰρ μὰ τὴν δέσποιναν, ἣν ἐγὼ σέβω
 μάλιστα πάντων καὶ ξυνεργὸν εἰλόμην, 395
 Ἑκάτην, μυχοῖς ναίουσαν ἐστίας ἐμῆς,
 χαίρων τις αὐτῶν τοῦμόν ἀलगυνεῖ κέαρ.
 πικροὺς δ' ἐγὼ σφιν καὶ λυγροὺς θήσω γάμους,
 πικρὸν δὲ κῆδος καὶ φυγὰς ἐμὰς χθονός.
 ἀλλ' εἴα· φεῖδον μηδὲν ὧν ἐπίστασαι, 400
 Μῆδεια, βουλευούσα καὶ τεχνωμένη·
 ἔρπ' ἔς τὸ δεινόν· νῦν ἀγὼν εὐψυχίας.
 ὀρᾷς ἃ πάσχεις ; οὐ γέλωτα δεῖ σ' ὀφλεῖν
 τοῖς Σισυφείοις τοῖς τ' Ἰάσονος γάμοις,
 γεγῶσαν ἐσθλοῦ πατρὸς Ἥλιου τ' ἀπο. 405
 ἐπίστασαι δέ· πρὸς δὲ καὶ πεφύκαμεν
 γυναικες, ἐς μὲν ἔσθλ' ἀμχανώταται,

κακῶν δὲ πάντων τέκτονες σοφώταται.

στρ. δ.

ΧΟ. ἄνω ποταμῶν ἱερῶν χωροῦσι παγαί,
καὶ δίκαια καὶ πάντα πάλιν στρέφεται. 410

ἀνδράσι μὲν δόλιαί βουλαί, θεῶν δ'
οὐκέτι πίστις ἄραρε. [414, 5

τὰν δ' ἐμὰν εὐκλειαν ἔχειν βιοτὰν στρέψουσι φάμαι.

ἔρχεται τιμὰ γυναικείῳ γένει·

οὐκέτι δυσκέλαδος φάμα γυναικας ἔξει.

ἀντιστρ. α.

μοῦσαι δὲ παλαιγενέων λήξουσ' αἰοιδᾶν 420

τὰν ἐμὰν ὕμνευσαι ἀπιστοσύναν.

οὐ γὰρ ἐν ἀμετέρῃ γνώμῃ λύρας

ᾧπασε θέσπιν αἰοιδᾶν

Φοῖβος, ἀγήτωρ μελέων· ἐπεὶ ἀντάχῃσ' ἂν ὕμνον 425, 6

ἀρσένων γέννα· μακρὸς δ' αἰῶν ἔχει

πολλὰ μὲν ἀμετέραν ἀνδρῶν τε μοῖραν εἰπεῖν. 429, 30

στο. β'

σὺ δ' ἐκ μὲν οἴκων πατρώων ἐπλευσας

μαινομένα κραδίᾳ, διδύμους ὀρίσασα πόντου

πέτρας· ἐπὶ δὲ ξένῃ

ναίεις χθονί, τὰς ἀνάνδρου

κοίτας ὀλέσασα λέκτρον 435

τάλαινα, φυγὰς δὲ χώρας

ἄτιμος ἐλαύνει.

ἀντιστρ. β'

βέβακε δ' ὄρκων χάρις, οὐδ' ἔτ' αἰδῶς

Ἑλλάδι τᾷ μεγάλῃ μένει, αἰθερία δ' ἀνέπτα.

σοὶ δ' οὔτε πατρὸς δόμοι, 440

δύστανε, μεθορμίσασθαι

μόχθων πάρα, σῶν δὲ λέκτρων

ἄλλα βασιλεία κρείσσων

δόμοισιν ἐπέστα.

ΙΑ. οὐ νῦν κατεῖδον πρῶτον, ἀλλὰ πολλάκις 445

τραχείαν ὀργὴν ὥς ἀμήχανον κακόν.

σοὶ γὰρ παρὸν γῆν τήνδε καὶ δόμους ἔχειν,

κούφως φερούσῃ κρείσσονων βουλευμάτα,

λόγων ματαίων οὐνεκ' ἐκπεσεῖ χθονός.

κάμοι μὲν οὐδὲν πρᾶγμα· μὴ παύσῃ ποτὲ 450

λέγουσ' Ἰάσων ὥς κάκιστός ἐστ' ἀνὴρ·
 ἃ δ' ἐς τυράννους ἔστι σοι λελεγμένα,
 πᾶν κέρδος ἡγοῦ ζημιουμένη φυγῇ.
 κἀγὼ μὲν αἰεὶ βασιλέων θυμουμένων
 ὀργὰς ἀφῆρουν, καὶ σ' ἐβουλόμην μένειν·
 σὺ δ' οὐκ ἀνίης μωρίας, λέγουσ' αἰεὶ
 κακῶς τυράννους· τοιγὰρ ἐκπεσεῖ χθονός.
 ὁμῶς δὲ καὶ τῶνδ' οὐκ ἀπειρηκὼς φίλοις
 ἤκω, τὸ σὸν γε προσκοπούμενος, γύναι,
 ὥς μήτ' ἀχρήμων ξὺν τέκνοισιν ἐκπέσης
 μήτ' ἐνδέης του. πόλλ' ἐφέλκεται φυγῇ
 κακὰ ξὺν αὐτῇ· καὶ γὰρ εἰ σύ με στυγείς,
 οὐκ ἂν δυναίμην σοὶ κακῶς φρονεῖν ποτε.

ΜΗ. ὦ παγκάκιστε, τοῦτο γὰρ σ' εἰπεῖν ἔχω
 γλώσση μέγιστον εἰς ἀνανδρίαν κακὸν,
 ἦλθες πρὸς ἡμᾶς, ἦλθες, ἔχθιστος γεγώς ;
 [θεοῖς τε κάμοι παντὶ τ' ἀνθρώπων γένει.]
 οὔτοι θράσος τόδ' ἐστὶν οὐδ' εὐτολμία,
 φίλους κακῶς δράσαντ' ἐναντίον βλέπειν,
 ἀλλ' ἡ μεγίστη τῶν ἐν ἀνθρώποις νόσων
 πασῶν, ἀναίδει· εὐ δ' ἐποίησας μολῶν.
 ἐγὼ τε γὰρ λέξασα κουφισθήσομαι
 ψυχὴν κακῶς σε καὶ σὺ λυπήσει κλύων.
 ἐκ τῶν δὲ πρώτων πρώτον ἄρξομαι λέγειν.
 ἔσωσά σ', ὥς ἴσασιν Ἑλλήνων ὅσοι
 ταυτὸν ξυνεισέβησαν Ἀργῶν σκάφος,
 πεμφθέντα ταύρων πυρπνύων ἐπιστάτην
 ζεύγλαισι, καὶ σπεροῦντα θανάσιμον γύνῃ·
 δράκοντά θ', ὃς πάγχρυσον ἀμφέπων δέρας
 σπείραις ἔσωζε πολυπλόκοις αὔπνος ὢν,
 κτείνασ' ἀνέσχον σοὶ φάος σωτήριον.
 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς
 τὴν Πηλιῶτιν εἰς Ἰωλκὸν ἰκόμην
 ξὺν σοι, πρόθυμος μᾶλλον ἢ σοφωτέρα,
 Πελίαν τ' ἀπέκτειν', ὥσπερ ἄλγιστον θανεῖν,
 παίδων ὑπ' αὐτοῦ, πάντα δ' ἐξείλον φόβον.
 καὶ ταῦθ' ὑφ' ἡμῶν, ὦ κάκιστ' ἀνδρῶν, παθὼν
 προὔδωκας ἡμᾶς, καὶ νῦν δ' ἐκτήσω λέχη,
 παίδων γεγώτων· εἰ γὰρ ἦσθ' ἀπαις ἔτι,

- συγγνώστ' ἂν ἦν σοι τοῦδ' ἐρασθῆναι λέχους.
 ὄρκων δὲ φρούδη πίστις, οὐδ' ἔχω μαθεῖν
 εἰ θεοὺς νομίζεις τοὺς τότ' οὐκ ἄρχειν ἔτι,
 ἢ καινὰ κεῖσθαι θέσμ' ἐν ἀνθρώποις τανῦν,
 ἐπεὶ ξύννοισθ' ἄ γ' εἰς ἔμ' οὐκ εὖορκος ἔσθ'. 495
 φεῦ δεξιὰ χεῖρ, ἧς σὺ πόλλ' ἐλαμβάνου,
 καὶ τῶνδε γονάτων, ὥς μάτην κεχρώσμεθα
 κακοῦ πρὸς ἀνδρὸς, ἐλπιδῶν δ' ἡμάρτομεν.
 ἄγ', ὥς φίλῳ γὰρ ὄντι σοι κοινώσομαι,
 δοκοῦσα μή τι πρὸς γε σοῦ πράξιν καλῶς, 500
 ὅμως δ' ἐρωτηθεὶς γὰρ αἰσχίων φανεῖ.
 νῦν ποῖ τράπωμαι; πότερα πρὸς πατρός δόμους,
 οὗς σοὶ προδοῦσα καὶ πάτραν ἀφικόμεν;
 ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν
 δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον. 505
 ἔχει γὰρ οὕτω τοῖς μὲν οἴκοθεν φίλοις
 ἐχθρὰ καθέστηχ', οὗς δέ μ' οὐκ ἐχρῆν κακῶς
 δρᾶν, σοὶ χάριν φέρουσα πολεμίους ἔχω.
 τοιγάρ με πολλαῖς μακαρίαν ἂν Ἑλλάδα
 ἔθηκας ἀντὶ τῶνδε· θαυμαστὸν δέ σε 510
 ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν' ἐγὼ,
 εἰ φεύξομαί γε γαῖαν ἐκβεβλημένη,
 φίλων ἔρημος, ξὺν τέκνοις μόνῃ μόνοις,
 καλὸν γ' ὄνειδος τῷ νεωστὶ νυμφίῳ,
 πτωχοὺς ἀλάσθαι παῖδας ἢ τ' ἔσωσά σε. 515
 ὦ Ζεῦ, τί δὴ χρυσοῦ μὲν δς κίβδηλος ἦ
 τεκμήρι' ἀνθρώποισιν ὥπασας σαφῆ,
 ἀνδρῶν δ' ὅτ' ἔχρη τὸν κακὸν διειδέναι,
 οὐδεὶς χαρακτήρ ἐμπέφυκε σώματι;
 ΧΟ. δεινὴ τις ὀργὴ καὶ δυσίατος πέλει, 520
 ὅταν φίλοι φίλοισι συμβάλωσ' ἔριν.
 ΙΑ. δεῖ μ', ὥς ἔοικε, μὴ κακὸν φῦναι λέγειν,
 ἀλλ' ὥστε ναὸς κεδνὸν οἰακοστρόφον
 ἄκροισι λαΐφους κρασπέδοις ὑπεκδραμεῖν
 τὴν σὴν στόμαργον, ὦ γύναι, γλωσσαλγίαν. 525
 ἐγὼ δ', ἐπειδὴ καὶ λίαν πυργοῖς χάριν,
 Κύπριον νομίζω τῆς ἐμῆς ναυκληρίας
 σώτειραν εἶναι θεῶν τε κἀνθρώπων μόνην.
 σοὶ δ' ἔστι μὲν νοῦς λεπτός, ἀλλ' ἐπίφθορος

λόγος διελθεῖν, ὥς Ἔρωσ σ' ἠνάγκασε 530
 τόξοις ἀφύκτοις τοῦμόν ἐκσῶσαι δέμας.
 ἀλλ' οὐκ ἀκριβῶς αὐτὸ θήσομαι λίαν·
 ὅπη γὰρ οὖν ὤνησας, οὐ κακῶς ἔχει.
 μείζω γε μέντοι τῆς ἐμῆς σωτηρίας 535
 εἴληφας ἢ δέδωκας, ὥς ἐγὼ φράσω.
 πρῶτον μὲν Ἑλλάδ' ἀντὶ βαρβάρου χθονὸς
 γαίαν κατοικεῖς, καὶ δίκην ἐπίστασαι
 νόμοις τε χρῆσθαι, μὴ πρὸς ἰσχύος χάριν·
 πάντες δέ σ' ἤσθοντ' οὔσαν Ἑλληνες σοφῆν, 540
 καὶ δόξαν ἔσχες· εἰ δὲ γῆς ἐπ' ἔσχάτοις
 ὄροισιν ᾤκεις, οὐκ ἂν ἦν λόγος σέθεν.
 εἴη δ' ἔμοιγε μήτε χρυσὸς ἐν δόμοις
 μήτ' Ὀρφέως κάλλιον ὑμῆσαι μέλος,
 εἰ μὴ ῥίσσημος ἡ τύχη γένοιτό μοι.
 τοσαῦτα μὲν σοι τῶν ἐμῶν πόνων πέρι 545
 ἔλεξ'. ἀμιλλαν γὰρ σὺ προὔθηκας λόγων.
 ἃ δ' ἐς γάμους μοι βασιλικούς ὠνεῖδισας,
 ἐν τῷδε δείξω πρῶτα μὲν σοφὸς γεγῶς,
 ἔπειτα σῶφρων, εἴτα σοὶ μέγας φίλος 550
 καὶ παισὶ τοῖς ἐμοῖσιν· ἀλλ' ἔχ' ἥσυχος.
 ἐπεὶ μετέστην δεῦρ' Ἰωλκίας χθονὸς
 πολλὰς ἐφέλκων ξυμφορὰς ἀμηχάνους,
 τί τοῦδ' ἂν εὖρημ' ἥϊρον εὐτυχέστερον
 ἢ παῖδα γῆμαι βασιλέως φυγὰς γεγῶς ; 555
 οὐχ, ἦ σὺ κνίζει, σὺν μὲν ἐχθαίρων λέχος,
 καινῆς δὲ νύμφης ἡμέρῳ πεπληγμένος,
 οὐδ' εἰς ἀμιλλαν πολύτεκνον σπουδῇν ἔχων·
 ἄλλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι·
 ἀλλ' ὥς, τὸ μὲν μέγιστον, οἰκοῖμεν καλῶς,
 καὶ μὴ σπανιζοίμεσθα, γιγνώσκων ὅτι 560
 πένητα φεύγει πᾶς τις ἐκποδὼν φίλος,
 παῖδας δὲ θρέψαιμ' ἀξίως δόμων ἐμῶν,
 σπείρας τ' ἀδελφούς τοῖσιν ἐκ σέθεν τέκνοις
 ἐς ταῦτό θείην, καὶ ξυναρτήσας γένος
 εὐδαιμονοίην. σοὶ τε γὰρ παίδων τί δεῖ ; 565
 ἐμοί τε λύει τοῖσι μέλλουσιν τέκνοις
 τὰ ζῶντ' ὀνῆσαι. μῶν βεβούλευμαι κακῶς ;
 οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος.

- ἀλλ' ἐς τοσοῦτον ἦκεθ' ὥστ' ὀρθομένης
 εὐνῆς γυναῖκες πάντ' ἔχειν νομίζετε, 570
 ἣν δ' αὖ γένηται ξυμφορά τις ἐς λέχος,
 τὰ λῶστα καὶ κάλλιστα πολεμιώτατα
 τίθεσθε. χρῆν γὰρ ἄλλοθεν ποθεν βροτοὺς
 παῖδας τεκνοῦσθαι, θῆλυ δ' οὐκ εἶναι γένος·
 χούτως ἂν οὐκ ἦν οὐδὲν ἀνθρώποις κακόν. 575
- ΧΟ. Ἰάσον, εὐ μὲν τούσδ' ἐκόσμησας λόγους·
 ὅμως δ' ἔμοιγε, κεῖ παρὰ γνώμην ἐρῶ,
 δοκεῖς προδοὺς σὴν ἄλοχον οὐ δίκαια δρᾶν.
- ΜΗ. ἦ πολλὰ πολλοῖς εἰμι διάφορος βροτῶν.
 ἐμοὶ γὰρ ὅστις ἄδικος ὦν σοφὸς λέγειν 580
 πέφυκε, πλείστην ζημίαν ὀφλισκάνει·
 γλώσση γὰρ αὐχῶν τᾷδικ' εὐ περιστελεῖν,
 τολμᾷ πανουργεῖν· ἔστι δ' οὐκ ἄγαν σοφός.
 ὥς καὶ σὺ μὴ νῦν εἰς ἔμ' εὐσχήμων γένῃ 585
 λέγειν τε δεινός· ἐν γὰρ ἔκτενεί σ' ἔπος.
 χρῆν σ', εἴπερ ἦσθα μὴ κακὸς, πείσαντά με
 γαμῆν γάμον τόνδ', ἀλλὰ μὴ σιγῇ φίλων.
- ΙΑ. καλῶς γ' ἂν οὖν μοι τῷδ' ὑπηρετεῖς λόγῳ,
 εἴ σοι γάμον κατέειπον, ἦτις οὐδὲ νῦν 590
 τολμᾶς μεθεῖναι καρδίας μέγαν χόλον.
- ΜΗ. οὐ τοῦτό σ' εἶχεν, ἀλλὰ βάρβαρον λέχος
 πρὸς γῆρας οὐκ εὐδοξον ἐξέβαινέ σοι.
- ΙΑ. εὐ νυν τόδ' ἴσθι, μὴ γυναικὸς οὐνεκα
 γῆμαί με λέκτρα βασιλέων, ἃ νῦν ἔχω, 595
 ἀλλ', ὥσπερ εἶπον καὶ πάρος, σῶσαι θέλω
 σὲ καὶ τέκνοισι τοῖς ἐμοῖς δημοσπόρους
 φῦσαι τυράννους παῖδας, ἔρυμα δώμασιν.
- ΜΗ. μή μοι γένοιτο λυπρὸς εὐδαίμων βίος,
 μηδ' ὄλβος ὅστις τὴν ἐμὴν κνίζοι φρένα.
- ΙΑ. οἴσθ' ὥς μέτεῦξαι καὶ σοφωτέρα φανεῖ ; 600
 τὰ χρηστὰ μὴ σοι λυπρὰ φαιnéσθω ποτέ,
 μηδ' εὐτυχούσα δυστυχῆς εἶναι δόκει.
- ΜΗ. ὕβριζ', ἐπειδὴ σοὶ μὲν ἔστ' ἀποστροφῆ,
 ἐγὼ δ' ἔρημος τήνδε φεύξομαι χθόνα.
- ΙΑ. αὐτὴ τὰδ' εἶλον· μηδέν' ἄλλον αἰτιῶ. 605
- ΜΗ. τί δρῶσα ; μὴν γαμοῦσα καὶ προδοῦσά σε ,
- ΙΑ. ἀρὰς τυράννοις ἀνοσίους ἀρωμένη.

ΜΗ. καὶ σοῖς ἀραία γ' οὔσα τυγχάνω δόμοις.

ΙΑ. ὥς οὐ κρινοῦμαι τῶνδ' ἐσσι τὰ πλείονα.
 ἀλλ' εἴ τι βούλει παισὶν ἢ στυγερῇ φυγῇς
 προσωφέλημα χρημάτων ἐμῶν λαβεῖν,
 λέγ'. ὥς ἔτοιμος ἀφθόνῳ δοῦναι χερὶ,
 ξένοις τε πέμπειν ξύμβολ', οἳ δράσουσί σ' εὖ.
 καὶ ταῦτα μὴ θέλουσα μωρανεῖς, γύναι·
 λήξασα δ' ὀργῇς κερδανεῖς ἀμείνονα. 610 615

ΜΗ. οὐτ' ἂν ξένοισι τοῖσι σοῖς χρησαίμεθ' ἂν,
 οὐτ' ἂν τι δεξαίμεσθα, μηδ' ἡμῖν δίδου·
 κακοῦ γὰρ ἀνδρὸς δῶρ' ὄνησιν οὐκ ἔχει.

ΙΑ. ἀλλ' οὖν ἐγὼ μὲν δαίμονας μαρτύρομαι,
 ὥς πάνθ' ὑπουργεῖν σοί τε καὶ τέκνοις θέλω·
 σοὶ δ' οὐκ ἀρέσκει τὰγάθ', ἀλλ' αὐθαδῆα
 φίλους ἀπωθεῖ· τοιγὰρ ἀλγυνεῖ πλέον. 620

ΜΗ. χώρει· πόθῳ γὰρ τῆς νεοδμήτου κόρης
 αἰρεῖ, χρονίζων δωμάτων ἐξώπιος·
 νύμφευ' ἴσως γὰρ, ξὺν θεῷ δ' εἰρήσεται,
 γαμεῖς τοιοῦτον ὥστε σ' ἀρνεῖσθαι γάμον. 625

στρ. α'.

ΧΟ. ἔρωτες ὑπὲρ μὲν ἄγαν ἐλθοῖτες οὐκ εὐδοξίαν
 οὐδ' ἀρετὰν παρέδωκαν
 ἀνδράσιν· εἰ δ' ἄλις ἔλθοι 630
 Κύπρις, οὐκ ἄλλα θεὸς εὐχαρὶς οὕτω.
 μήποτ', ὦ δέσποιν', ἐπ' ἐμοὶ χρυσέων τόξων ἐφείης
 ἡμέρῳ χρίσας' ἄφυκτον οἰστόν.

ἀντιστρ. α'

στέρχοι δέ με σωφροσύνα, δῶρημα κάλλιστον
 θεῶν· 635, 6

μηδέ ποτ' ἀμφιλόγους ὀρ-
 γὰς ἀκόρεστά τε νεῖκη
 θυμὸν ἐκπλήξας' ἐτέροις ἐπὶ λέκτροις
 προσβάλοι δεινὰ Κύπρις, ἀπτολέμους δ' εὐνὰς σε-
 βίζουσ' 640, 1

δξύφρων κρίνοι λέχη γυναικῶν.

στρ. β'.

ὦ πατρίς, ὦ δῶμά τ' ἐμὸν,
 μὴ δῆτ' ἀπολις γενοίμαν
 τὸν ἀμαχανίας ἔχουσα δυσπέρατον αἰῶν' 645, 6

οἰκτροτάτων ἀχέων.

θανάτῳ θανάτῳ πάρος δαμείην

ἡμέραν τάνδ' ἐξανύσασα· μόχ-

θων δ' οὐκ ἄλλος ὑπερβεν ἦ

γῆς πατρίας στέρεσθαι.

250

ἀντιστρ. β'.

εἶδομεν, οὐκ ἐξ ἐτέρων

μύθων ἔχομεν φράσασθαι·

654

σὲ γὰρ οὐ πόλις, οὐ φίλων τις ᾗκτισεν παθοῦσαν

δεινότατον παθέων.

ἀχάριστος ὅλοιθ' ὅτῳ πάρεστι

μὴ φίλους τιμᾶν, καθαρὰν ἀνοίξ-

660

αὐτὰ κλῆδα φρενῶν· ἐμοὶ

μὲν φίλος οὐποτ' ἔσται.

ΑΙ. Μήδεia, χαῖρε· τοῦδε γὰρ προοίμιον

κάλλιον οὐδεὶς οἶδε προσφωνεῖν φίλους.

ΜΗ. ὦ χαῖρε καὶ σὺ, παῖ σοφοῦ Πανδύονος,

665

Αἰγέῳ. πόθεν γῆς τῆσδ' ἐπιστρωφᾷ πέδον ;

ΑΙ. Φοίβου παλαιὸν ἐκλιπὼν χρηστήριον.

ΜΗ. τί δ' ὀμφαλὸν γῆς θεσπιπῶδον ἐστάλης ;

ΑΙ. παίδων ἐρευνῶν σπέρμ' ὅπως γένοιτό μοι.

ΜΗ. πρὸς θεῶν, ἅπαις γὰρ δεῦρ' αἰεὶ τείνεις βίον ;

670

ΑΙ. ἅπαιδές ἐσμεν δαίμονός τινος τύχη.

ΜΗ. δάμαρτος οὔσης, ἢ λέχους ἀπειρος ὦν ;

ΑΙ. οὐκ ἐσμέν εὐνῆς ἄζυγες γαμηλίου.

ΜΗ. τί δῆτα Φοῖβος εἶπέ σοι παίδων πέρι ;

ΑΙ. σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν ἔπη.

675

ΜΗ. θέμις μὲν ἡμᾶς χρησμὸν εἰδέναι θεοῦ ;

ΑΙ. μάλιστ', ἐπεὶ τοι καὶ σοφῆς δεῖται φρενός.

ΜΗ. τί δῆτ' ἔχρησε ; λέξον, εἰ θέμις κλύειν.

ΑΙ. ἀσκοῦ με τὸν προὔχοντα μὴ λῦσαι πόδα.

ΜΗ. πρὶν ἂν τί δράσης ἢ τίς ἐξίκη χθόνα ;

680

ΑΙ. πρὶν ἂν πατρώαν αὐθις ἐστὶν μολῶ.

ΜΗ. σὺ δ' ὥς τί χρήζων τήνδε ναυστολεῖς χθόνα ;

ΑΙ. Πιτθεὺς τις ἔστι γῆς ἄναξ Τροϊζηνίας.

ΜΗ. παῖς, ὥς λέγουσι, Πέλοπος εὐσεβέστατος.

ΑΙ. τούτῳ θεοῦ μάντευμα κοινῶσαι θέλω.

685

ΜΗ. σοφὸς γὰρ ἀνὴρ καὶ τρίβων τὰ τοιάδε.

ΑΙ. κάμοιγε πάντων φίλτατος δορυξέων.

- ΜΗ. ἀλλ' εὐτυχοίης, καὶ τύχοις ὅσων ἐρᾷς.
 ΑΙ. τί γὰρ σὸν ὄμμα χρώς τε συντέτηχ' ὄδε ;
 ΜΗ. Αἰγεῦ, κάκιστος ἔστι μοι πάντων πόσις. 690
 ΑΙ. τί φῆς ; σαφῶς μοι σὰς φράσον δυσθυμίας.
 ΜΗ. ἀδικεῖ μ' Ἰάσων οὐδὲν ἐξ ἐμοῦ παθών.
 ΑΙ. τί χρῆμα δράσας ; φράξε μοι σαφέστερον.
 ΜΗ. γυναικ' ἐφ' ἡμῖν δεσπότιν δόμων ἔχει.
 ΑΙ. ἦ γὰρ τετόλμηκ' ἔργον αἰσχιστον τόδε ; 695
 ΜΗ. σάφ' ἴσθ'· ἄτιμοι δ' ἐσμὲν οἱ πρὸ τοῦ φίλοι.
 ΑΙ. πότερον ἐρασθεῖς ἢ σὸν ἐχθαίρων λέχος ;
 ΜΗ. μέγαν γ' ἔρωτα πιστὸς οὐκ ἔφν φίλοις.
 ΑΙ. ἴτω νυν, εἴπερ ὥς λέγεις ἐστὶν κακός.
 ΜΗ. ἀνδρῶν τυράννων κῆδος ἡράσθη λαβεῖν. 700
 ΑΙ. διδωσι δ' αὐτῷ τίς ; πέραινέ μοι λόγον.
 ΜΗ. Κρέων, ὃς ἄρχει τῆσδε γῆς Κορινθίας.
 ΑΙ. ξυγγνωστὰ μεντάρ' ἦν σε λυπεῖσθαι, γύναι.
 ΜΗ. ὀλωλα· καὶ πρὸς γ' ἐξελαύνομαι χθονός.
 ΑΙ. πρὸς τοῦ ; τόδ' ἄλλο καινὸν αὐ λέγεις κακόν. 705
 ΜΗ. Κρέων μ' ἐλαύνει φυγάδα γῆς Κορινθίας.
 ΑΙ. ἐγὼ δ' Ἰάσων ; οὐδὲ ταῦτ' ἐπῆνεσα.
 ΜΗ. λόγῳ μὲν οὐχί, καρδίᾳ δὲ βούλεται.
 ἀλλ' ἄντομαί σε τῆσδε πρὸς γενειάδος
 γονάτων τε τῶν σῶν, ἱκεσία τε γίγνομαι, 710
 οἴκτειρον οἴκτειρόν με τὴν δυσδαίμονα,
 καὶ μὴ μ' ἔρημον ἐκπεσοῦσαν εἰσίδης,
 δέξαι δὲ χάρα καὶ δόμοις ἐφέστιον.
 οὕτως ἔρωσ σοὶ πρὸς θεῶν τελεσφόρος
 γένοιτο παιδων, καὐτὸς ὄλβιος θάνοις. 715
 εὖρημα δ' οὐκ οἶσθ' οἶον εὖρηκας τόδε·
 παύσω δέ σ' ὄντ' ἄπαιδα, καὶ παιδων γονὰς
 σπείραί σε θήσω· τοιάδ' οἶδα φάρμακα.
 ΑΙ. πολλῶν ἕκατι τήνδε σοὶ δοῦναι χάριν,
 γύναι, πρόθυμός εἰμι, πρῶτα μὲν θεῶν, 720
 ἔπειτα παιδων ὧν ἐπαγγέλλει γονάς.
 ἐς τοῦτο γὰρ δὴ φροῦδός εἰμι πᾶς ἐγώ.
 οὕτω δ' ἔχει μοι· σοῦ μὲν ἐλθούσης χθόνα,
 πειράσομαί σου προξενεῖν δίκαιος ὢν.
 τοσόνδε μέντοι σοὶ προσημαίνω, γύναι· 725
 ἐκ τῆσδε μὲν γῆς οὐ σ' ἄγειν βουλήσομαι,

αὐτὴ δ' ἔάνπερ εἰς ἔμοὺς ἔλθῃς δόμους,
μενεῖς ἄστυλος, κοῦ σε μὴ μεθῶ τι·
ἐκ τῆσδε δ' αὐτὴ γῆς ἀπαλλάσσου πόδα
ἀναίτιος γὰρ καὶ ξένοις εἶναι θέλω.

730

ΜΗ. ἔσται τάδ'· ἀλλὰ πίστις εἰ γένοιτό μοι
τούτων, ἔχοιμ' ἂν πάντα πρὸς σέθεν καλῶς.

ΑΙ. μὴν οὐ πέποιθας; ἢ τί σοι τὸ δυσχερές;

ΜΗ. πέποιθα· Πελίου δ' ἐχθρὸς ἐστὶ μοι δόμος
Κρέων τε. τούτοις δ' ὀρκίοισι μὲν ζυγεῖς

735

ψιλοῦς φίλος γένοι' ἂν κἀπικηρυκεύμασι
οὐκ ἂν πίθοιο· τὰμὰ μὲν γὰρ ἀσθενῆ,
τοῖς δ' ὄλβος ἐστὶ καὶ δόμος τυραννικός.

740

ΑΙ. πολλὴν ἔλεξας, ὦ γύναι, προμηθίαν·
ἀλλ' εἰ δοκεῖ σοι δρᾶν τάδ', οὐκ ἀφίσταμαι.
ἐμοί τε γὰρ τάδ' ἐστὶν ἀσφαλέστατα,
σκήψιν τιν' ἐχθροῖς σοῖς ἔχοντα δεικνύναι,
τὸ σὸν τ' ἄραρε μᾶλλον· ἐξηγοῦ θεούς.

745

ΜΗ. ὄμνυ πέδον Γῆς πατέρα θ' Ἥλιον πατρὸς
τοῦμοῦ θεῶν τε συντιθεῖς ἅπαν γένος.

ΑΙ. τί χρῆμα δράσειν ἢ τί μὴ δράσειν; λέγε.

ΜΗ. μήτ' αὐτὸς ἐκ γῆς σῆς ἔμ' ἐκβαλεῖν ποτε
μήτ', ἄλλος ἢν τις τῶν ἐμῶν ἐχθρῶν ἄγειν
χρήξῃ, μεθήσειν ζῶν ἐκουσίῳ τρόπῳ.

750

ΑΙ. ὄμνυμι Γαίαν Ἥλιον θ' ἀγνὸν σέβας
θεοῦς τε πάντας ἐμμενεῖν ἃ σου κλύω.

ΜΗ. ἀρκεῖ· τί δ' ὀρκῷ τῷδε μὴ ἑμμένων πάθοις;

ΑΙ. ἃ τοῖσι δυσσεβοῦσι γίγνεται βροτῶν.

755

ΜΗ. χαίρων πορεύου· πάντα γὰρ καλῶς ἔχει
κἀγὼ πόλιν σὴν ὡς τάχιστ' ἀφίξομαι,
πράξας ἃ μέλλω καὶ τυχοῦσ' ἃ βούλομαι.

ΧΟ. ἀλλὰ σ' ὁ Μαίας πομπαῖος ἀναξ
πελάσειε δόμοις, ὧν τ' ἐπίνοιαν
σπεύδεις κατέχων πράξεας, ἐπεὶ
γενναῖος ἀνὴρ,

760

Αἰγεῦ, παρ' ἐμοὶ δεδοκῆσαι.

ΜΗ. ὦ Ζεῦ Δίκη τε Ζηνὸς Ἥλιου τε φῶς,
νῦν καλλίνικοι τῶν ἐμῶν ἐχθρῶν, φίλαι,

765

γενησόμεσθα, κείς ὁδὸν βεβήκαμεν·
νῦν δ' ἐλπίς ἐχθροὺς τοὺς ἐμοὺς τίσειν δίκην.

οὗτος γὰρ ἀνὴρ ἢ μάλιστ' ἐκάμνομεν
λιμὴν πέφανται τῶν ἐμῶν βουλευμάτων·
ἐκ τοῦδ' ἀναψόμεσθα πρυμνήτην κάλων,

770

μολόντες ἄστυ καὶ πόλισμα Παλλάδος.
ἤδη δὲ πάντα τὰμά σοι βουλεύματα
λέξω· δέχου δὲ μὴ πρὸς ἡδονὴν λόγους.

πέμψας' ἐμῶν τιν' οἰκετῶν Ἰάσονα
εἰς ὅψιν ἐλθεῖν τὴν ἐμὴν αἰτήσομαι·

775

μολόντι δ' αὐτῷ μαλθακοὺς λέξω λόγους,
ὥς καὶ δοκεῖ μοι ταῦτα καὶ καλῶς ἔχει,
γάμους τυράννων, οὗς προδοὺς ἡμᾶς ἔχει,
καὶ ξύμφορ' εἶναι καὶ καλῶς ἐγνωσμένα·

παῖδας δὲ μείναι τοὺς ἐμοὺς αἰτήσομαι,

780

οὐχ ὥς λιποῦσα πολεμίας ἐπὶ χθονός,
ἐχθροῖσι παῖδας τοὺς ἐμοὺς καθυβρίσαι,
ἀλλ' ὥς δόλοισι παῖδα βασιλέως κτάνω.

πέμψω γὰρ αὐτοὺς δῶρ' ἔχοντας ἐν χεροῖν,
νύμφη φέροντας, τήνδε μὴ φεύγειν χθόνα,

785

λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον·
κᾶνπερ λαβοῦσα κόσμον ἀμφιθῇ χροῖ,

κακῶς ὀλεῖται πᾶς θ' ὅς ἂν θίγῃ κόρης·
τοιοῖσδε χρίσω φαρμάκοις δωρήματα.

ἐνταῦθα μέντοι τόνδ' ἀπαλλάσσω λόγον·
ῥῆμα δ' οἷον ἔργον ἔστ' ἐργαστέον

790

τοῦντεῦθεν ἡμῖν· τέκνα γὰρ κατακτενῶ
τᾶμ'· οὐτις ἐστὶν ὅστις ἐξαιρήσεται·

δόμον τε πάντα συγχέας' Ἰάσονος
ἔξειμι γαίης, φιλτάτων παίδων φόνον

795

φεύγουσα καὶ τλᾶσ' ἔργον ἀνοσιώτατον.
οὐ γὰρ γελᾶσθαι τλητὸν ἐξ ἐχθρῶν, φίλαι.

ἴτω· τί μοι ζῆν κέρδος; οὔτε μοι πατρίς
οὔτ' οἶκός ἐστιν οὔτ' ἀποστροφὴ κακῶν.

ἡμάρτανον τόθ' ἡνίκ' ἐξελίμπανον
δόμους πατρώους, ἀνδρὸς Ἑλλήνος λόγοις

800

πεισθεῖς, ὃς ἡμῖν ξὺν θεῷ τίσει δίκην.
οὔτ' ἐξ ἐμοῦ γὰρ παῖδας ὄψεται ποτε

ζῶντας τὸ λοιπὸν οὔτε τῆς νεοζύγου

νύμφης τεκνώσει παῖδ', ἐπεὶ κακὴν κακῶς
 θανεῖν σφ' ἀνάγκη τοῖς ἐμοῖσι φαρμάκοις. 805
 μηδεὶς με φαύλην ἀσθενὴ νομιζέτω
 μηδ' ἡσυχάαν, ἀλλὰ θατέρου τρόπου,
 βαρεῖαν ἐχθροῖς καὶ φίλοισιν εὐμενῇ·
 τῶν γὰρ τοιούτων εὐκλεέστατος βίος. 810

ΧΟ. ἐπεὶ περ ἡμῖν τόνδ' ἐκόνωσας λόγον,
 σέ τ' ὠφελεῖν θέλουσα καὶ νόμοις βροτῶν
 ξυλλαμβάνουσα, δρᾶν σ' ἀπεννέπω τάδε.
 ΜΗ. οὐκ ἔστιν ἄλλως· σοὶ δὲ συγγνώμη λέγειν
 τὰδ' ἐστὶ, μὴ πάσχουσαν ὡς ἐγὼ κακῶς. 815

ΧΟ. ἀλλὰ κτανεῖν σὼ παῖδε τολμήσεις, γύναι;

ΜΗ. οὕτω γὰρ ἂν μάλιστα δηχθεῖη πόσις.

ΧΟ. σὺ δ' ἂν γένοιό γ' ἀθλιωτάτῃ γυνή.

ΜΗ. ἴτω· περισσοὶ πάντες οὖν μέσφ' λόγοι.
 ἀλλ' εἴα χώρει καὶ κόμιζ' Ἰάσωνα· 820
 ἐς πάντα γὰρ δὴ σοὶ τὰ πιστὰ χρώμεθα.
 λέξης δὲ μηδὲν τῶν ἐμοὶ δεδογμένων,
 εἶπερ φρονεῖς εὖ δεσπόταις γυνή τ' ἔφυς.

στρ. α.

ΧΟ. Ἐρεχθεῖδαι τὸ παλαιὸν ὄλβιοι,
 καὶ θεῶν παῖδες μακάρων, ἱερᾶς 925
 χώρας ἀπορθήτου τ' ἀποφερβόμενοι
 κλεινοτάταν σοφίαν, αἰεὶ διὰ λαμπροτάτον
 βαίνοντες ἀβρῶς αἰθέρος, ξυθα ποθ' ἀγνὰς 830
 ἐννέα Πιερίδας Μούσας λέγουσι
 ξανθὰν Ἀρμονίαν φυτεῦσαι·

ἀντ. α.

τοῦ καλλινάου τ' ἀπὸ Κηφισοῦ ῥοὰς
 τὰν Κύπριν κλήζουσιν ἀφυσσαμέναν 835
 χώραν καταπνεῦσαι μετρίας ἀνέμων
 ἡδυπνόους αὔρας· αἰεὶ δ' ἐπιβαλλομέναν
 χαίταισιν εὐώδη ῥοδέων πλόκον ἀνθέων 840
 τῇ σοφίᾳ παρέδρους πέμπειν ἔρωτας,
 παντοίας ἀρετᾶς ξυνεργούς. 845

στρ. β.

πῶς οὖν ἱερῶν ποταμῶν
 ἢ πόλιν ἢ φίλων
 πόμπιμός σε χώρα

τὰν παιδολέτειραν ἔξει,
 τὰν οὐχ ὅσῃαν μετ' ἄλλων ;
 σκέψαι τεκέων πλαγὰν,
 σκέψαι φόνον οἷον αἶρει.
 μὴ, πρὸς γονάτων σε πάντες
 πάντως ἱκετεύομεν,
 μὴ τέκνα φονεύσης.

850

855

ἀντ. β'.

πόθεν θράσος ἢ φρενὸς ἢ
 χειρὶ τέκνων σέθεν
 καρδίᾳ τε λήψει
 δεινὰν προσάγουσα τόλμαν
 πῶς δ' ὄμματα προσβαλοῦσα
 τέκνοις ἄδακρυν μοῖραν
 σχήσεις φόνου ; οὐ δύνασαι,
 παίδων ἱκετῶν πιτυνόντων,
 τέγξαι χέρα φοινίαν
 εὐτλάμονι θυμῷ

860

865

ΙΑ. ἦκω κελευσθεῖς· καὶ γὰρ οὔσα δυσμενῆς
 οὐκ ἂν γ' ἁμάρτοις τοῦδέ γ', ἀλλ' ἀκούσομαι
 τί χρήμα βούλει καινὸν ἐξ ἑμοῦ, γύναι.

ΜΗ. Ἰᾶσον, αἰτοῦμαι σε τῶν εἰρημένων
 συγγνώμον' εἶναι· τὰς δ' ἐμὰς ὀργὰς φέρειν
 εἰκός σ', ἐπεὶ νῶν πόλλ' ὑπείργασται φίλα.

870

ἐγὼ δ' ἐμαυτῇ διὰ λόγων ἀφικόμην,
 κάλοιδόρησα· σχετλία, τί μαίνομαι
 καὶ δυσμεναίνω τοῖσι βουλευουσιν εὖ,
 ἐχθρὰ δὲ γάλας κοιράνοις καθίσταμαι
 πόσει θ', ὃς ἡμῖν δρᾷ τὰ συμφορώτατα,
 γήμας τύραννον καὶ κασιγνήτους τέκνοις
 ἐμοῖς φυτεύω ; οὐκ ἀπαλλαχθήσομαι
 θυμοῦ ; τί πάσχω, θεῶν ποριζόντων καλῶς ;

875

οὐκ εἰσὶ μὲν μοι παῖδες, οἶδα δὲ χθόνα
 φεύγοντας ἡμᾶς καὶ σπανίζοντας φίλων ;
 ταῦτ' ἐννοήσας ἥσθόμην ἀβουλίαν
 πολλὴν ἔχουσα καὶ μάτην θυμουμένη.

880

νῦν οὖν ἐπαινῶ, σωφρονεῖν τέ μοι δοκεῖς
 κῆδος τόδ' ἡμῖν προσλαβὼν, ἐγὼ δ' ἄφρων,
 ἢ χρῆν μετεῖναι τῶνδε τῶν βουλευμάτων

885

καὶ ξυμπεραίνειν καὶ παρεστάναι λέχει,
 νύμφην τε κηδεύουσαν ἦδ' εἶσθαι σέθεν.
 ἀλλ' ἐσμέν οἶόν ἐσμεν, οὐκ ἐρῶ κακόν,
 γυναῖκες· οὐκουν χρή σ' ὁμοιοῦσθαι κακοῖς, 890
 οὐδ' ἀντιτείνειν νήπι' ἀντὶ νηπίων.

παριέμεσθα, καὶ φαμεν κακῶς φρονεῖν
 τότ', ἀλλ' ἄμεινον νῦν βεβούλευμαι τάδε.

ὦ τέκνα τέκνα, δεῦτε, λείπετε στέγας,
 ἐξέλθετ', ἀσπάσασθε καὶ προσείπατε 895
 πατέρα μεθ' ἡμῶν, καὶ διαλλάχθηθ' ἅμα
 τῆς πρόσθεν ἐχθρας ἐς φίλους μητρὸς μέτα·
 σπονδαὶ γὰρ ἡμῖν, καὶ μεθέστηκεν χόλος.

λάβεσθε χειρὸς δεξιᾶς. οἴμοι κακῶν·
 ὥς ἐννοοῦμαι δὴ τι τῶν κεκρυμμένων. 900

ἄρ', ὦ τέκν', οὕτω καὶ πολλὸν ζῶντες χρόνον
 φίλην ὀρέξετ' ὠλένην; τάλαιν' ἐγώ,
 ὥς ἀρτίδακρὺς εἰμι καὶ φόβου πλέα.

χρόνῳ δὲ νεῖκος πατρὸς ἐξαιρουμένη
 ὄψιν τέρειναν τήνδ' ἐπλησα δακρύων. 905

Εγ.

ΧΟ. καμοὶ κατ' ὅσων χλωρὸν ὠρμήθη δάκρυ·
 καὶ μὴ προβαίῃ μείζον ἢ τὸ νῦν κακόν.

ΙΑ. αἰνῶ, γύναι, τάδ', οὐδ' ἐκεῖνα μέμφομαι·
 εἰκὸς γὰρ ὀργὰς θῆλυ ποιεῖσθαι γένος,
 γάμους παρεμπολῶντος ἀλλοίους, πόσει. 910

ἀλλ' ἐς τὸ λῶον σὸν μεθέστηκεν κέαρ,
 ἔγνωσ δὲ τὴν νικῶσαν ἀλλὰ τῷ χρόνῳ
 βουλήν· γυναικὸς ἔργα ταῦτα σῶφρονος.

ὑμῶν δὲ, παῖδες, οὐκ ἀφρόντιστως πατὴρ
 πολλὴν ἔθηκε σὺν θεοῖς προμηθίαν· 915

οἶμαι γὰρ ὑμᾶς τῆσδε γῆς Κορινθίας
 τὰ πρῶτ' ἔσεσθαι ξὺν κασιγνήτοις ἔτι.

ἀλλ' αὐξάνεσθε· τᾶλλα δ' ἐξεργάζεται
 πατὴρ τε καὶ θεῶν ὅστις ἐστὶν εὐμενής.
 ἴδοιμι δ' ὑμᾶς εὐτραφεὶς ἥβης τέλος 920

μολόντας, ἐχθρῶν τῶν ἐμῶν ὑπερτέρους.
 αὕτη, τί χλωροῖς δακρύοις τέγγεις κόρας,

στρέψασα λευκὴν ἔμπαλιν παρηίδα,
 κοῦκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον;

ΜΗ. οὐδέν· τέκνων τῶνδ' ἐννοουμένη πέρι. 925

ΙΑ. θάρσει νυν· εὖ γὰρ τῶνδ' ἐγὼ θήσω πέρι.

ΜΗ. δράσω τὰδ'· οὗτοι σοῖς ἀπιστήσω λόγοις·
γυνὴ δὲ θῆλυ καπὶ δακρύοις ἔφυ.

ΙΑ. τί δὴ, τάλαινα, τοῖσδ' ἐπιστένεις τέκνοις ;

ΜΗ. ἔτικτον αὐτούς· ζῆν δ' ὅτ' ἐξήνχον τέκνα, 930
εἰσῆλθέ μ' οἶκος εἰ γενήσεται τάδε.

ἀλλ' ὦνπερ οὖνεκ' εἰς ἔμοις ἦκεις λόγους,
τὰ μὲν λέλεκται, τῶν δ' ἐγὼ μνησθήσομαι.

ἐπεὶ τυράννοις γῆς μ' ἀποστεῖλαι δοκεῖ,
κάμοι τὰδ' ἐστὶ λῶστα, γινώσκω καλῶς, 935

μήτ' ἐμποδῶν σοὶ μήτε κοιράνοις χθονὸς
ναεῖν, δοκῶ γὰρ δυσμενῆς εἶναι δόμοις,
ἡμεῖς μὲν ἐκ γῆς τῆσδ' ἀπαίρομεν φυγῇ,
παῖδες δ' ὅπως ἂν ἐκτραφῶσι σῇ χειρὶ,
αἰτοῦ Κρέοντα τήνδε μὴ φεύγειν χθόνα. 940

ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή.

ΜΗ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι πατρὸς
γυναῖκα παῖδας τήνδε μὴ φεύγειν χθόνα.

ΙΑ. μάλιστα, καὶ πείσειν γε δοξάζω σφ' ἐγὼ,
εἴπερ γυναικῶν ἐστὶ τῶν ἄλλων μία. 945

ΜΗ. ξυλλήψομαι δὲ τοῦδέ σοι καγὼ πόνου·
πέμψω γὰρ αὐτῇ δῶρ', ἃ καλλιστεύεται
τῶν νῦν ἐν ἀνθρώποισιν, οἶδ' ἐγὼ, πολὺν,
λεπτὸν τε πέπλον καὶ πλόκον χρυσήλατον
παῖδας φέροντας. ἀλλ' ὅσον τάχος χρεῶν 950
κόσμον κομίζειν δεῦρο προσπόλων τινά.

εὐδαιμονήσει δ' οὐχ ἔν, ἀλλὰ μυρία,
ἀνδρός τ' ἀρίστου σοῦ τυχοῦς' ὁμεινέτου,
κεκτημένη τε κόσμον ὅν ποθ' Ἥλιος
πατρὸς πατὴρ δίδωσιν ἐγγόνιοισιν οἷς. 955

λάξυσθε φερνὰς τάσδε, παῖδες, ἐς χέρας,
καὶ τῇ τυράννῳ μακαρίᾳ νύμφῃ δότε
φέροντες· οὗτοι δῶρα μεμπτὰ δέξεται.

ΙΑ. τί δ', ὦ ματαία, τῶνδε σὰς κενοῖς χέρας ;
δοκεῖς σπανίζειν δῶμα βασιλείου πέπλων, 960
δοκεῖς δὲ χρυσοῦ ; σῶζε, μὴ δίδου, τάδε.

εἴπερ γὰρ ἡμᾶς ἀξιοῖ λόγον τινὸς
γυνὴ, προθήσει χρημάτων, σάφ' οἶδ' ἐγώ.

ΜΗ. μή μοι σύ· πείθειν δῶρα καὶ θεοὺς λόγους·

χρυσὸς δὲ κρείσσω μιν λόγων βροτοῖς. 965
 κείνης ὁ δαίμων, κείνα νῦν αὔξει θεὸς,
 νέεσσι τυραννεῖ· τῶν δ' ἐμῶν παίδων φυγὰς
 ψυχῆς ἂν ἀλλαξάμεθ', οὐ χρυσοῦ μόνον.
 ἀλλ', ὦ τέκν', εἰσελθόντες πλουσίους δόμους
 πατρὸς νέαν γυναικα, δεσπότην τ' ἐμὴν, 970
 ἱκετεύετ', ἐξαιτεῖσθε μὴ φεύγειν χθόνα,
 κόσμον διδόντες· τοῦδε γὰρ μάλιστα δεῖ,
 ἐς χεῖρ' ἐκείνην δῶρα δέξασθαι τάδε.
 ἴθ' ὥς τάχιστα· μητρὶ δ' ὦν ἐρᾷ, τυχεῖν (2)
 εὐάγγελοι γένοισθε πράξαντες καλῶς. 975
 στρ. α.

ΧΟ. νῦν ἐλπίδες οὐκέτι μοι παίδων ζῴας,
 οὐκέτι· στείχουσιν γὰρ ἐς φόνον ἦδη.
 δέξεται νύμφα χρυσέων ἀναδυσμῶν
 δέξεται δύστανος ἄταν· 979
 ξανθὰ δ' ἀμφὶ κόμα θήσει τὸν Ἄϊδα κόσμον αἰτὰ
 ἐν χεροῖν λαβοῦσα.
 ἀντιστρ. α.
 πείσει χάρις ἀμβρόσιός τ' αὐγὰ πέπλον
 χρυσότευκτόν τε στέφανον περιθέσθαι·
 νερτέροις δ' ἦδη πάρα νυμφοκομήσει. 985
 τοῖον εἰς ἔρκος πεσεῖται,
 καὶ μοῖραν θανάτου προσλήψεται δύστανος· ἄταν δ'
 οὐχ ὑπεκδραμεῖται. 989
 στρ. β'.

σὺ δ', ὦ τάλαν, ὦ κακόνυμφε κηδεμῶν τυράννων,
 παισίν, οὐ κατειδὼς [θάνατον.
 ὀλεθριον βιοταν, προσάγεις ἀλόχῃ τε σῇ στυγερὸν
 δύστανε, μοῖρας ὅσον παροίχει. 995
 ἀντιστρ. β'.

μεταστένομαι δὲ σὺν ἄλγος, ὦ τάλαινα παίδων
 μᾶτερ, ἃ φονεύσεις
 τέκνα νυμφιδίων ἐνεκεν λεχέων, ἃ σοὶ προλιπὼν
 ἀνόμως 999, 1000
 ἀλλὰ ξυνοικεῖ πόσις ξυνεύω.

ΠΑ. δέσποινα, ἀφείνται παῖδες οἷδε σοὶ φυγῆς,
 καὶ δῶρα νύμφη βασιλῆς ἀσμένῃ χεροῖν
 ἐδέξατ'· εἰρήνην δὲ τὰ κεῖθεν τέκνοις.

ΜΗ. ξα.

ΠΑ. τί συγχυθεῖς' ἔστηκας ἡνίκ' εὐτυχεῖς ;
[τί σὴν ἔτρεψας ἔμπαλιν παρηίδα,
κούκ ἀσμένη τόνδ' ἐξ ἐμοῦ δέχει λόγον ;]

ΜΗ. αἰαῖ.

ΠΑ. τάδ' οὐ ξυνφδὰ τοῖσιν ἐξηγγελμένοις.

ΜΗ. αἰαῖ μάλ' αὖθις. ΠΑ. μὼν τιν' ἀγγέλλων τύχην
οὐκ οἶδα, δόξης δ' ἐσφάλην εὐαγγέλου ;

ΜΗ. ἡγγειλας οἷ' ἡγγειλας· οὐ σὲ μέμφομαι.

ΠΑ. τί δὴ κατηφεῖς ὄμμα καὶ δακρυρροεῖς ;

ΜΗ. πολλή μ' ἀνάγκη, πρέσβυ· ταῦτα γὰρ θεοὶ
κἀγὼ κακῶς φρονοῦσ' ἐμῇ χανησάμην.

ΠΑ. θάρσει· κάτει τοι καὶ σὺ πρὸς τέκνων ἔτι.

ΜΗ. ἄλλους κατάξω πρόσθεν ἢ τάλαιν' ἐγώ.

ΠΑ. οὔτοι μόνη σὺ σῶν ἀπεζύγης τέκνων.
κούφως φέρειν χρή θνητὸν ὄντα συμφοράς.

ΜΗ. δράσω τάδ'· ἀλλὰ βαῖνε δωμάτων ἔσω,
καὶ παισὶ πόρσυν' οἷα χρή καθ' ἡμέραν.

ὦ τέκνα τέκνα, σφῶν μὲν ἔστι δὴ πόλις

καὶ δῶμ', ἐν ᾧ λιπόντες ἀθλίαν ἐμὲ

οἰκῆσέτ' αἰὲ μῆτρὸς ἐστερημένοι·

ἐγὼ δ' ἐς ἄλλην γαῖαν εἶμι δὴ φυγὰς,

πρὶν σφῶν ὄνασθαι κἀπιδεῖν εὐδαίμονας,

πρὶν λέκτρα καὶ γυναῖκα καὶ γαμηλίους

εὐνὰς ἀγῆλαι λαμπάδας τ' ἀνασχεθεῖν.

ὦ δυστάλαινα τῆς ἐμῆς αὐθαδίας.

ἄλλως ἄρ' ὑμᾶς, ὦ τέκν', ἐξεθρεψάμην,

ἄλλως δ' ἐμόχθουν καὶ κατεξάνθημ' ἰόνοις,

στερρὰς ἐνεγκοῦσ' ἐν τόκοις ἀλγυδόνας.

ἦ μὲν ποθ' ἡ δύστηνος εἶχον ἐλπίδας

πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ

καὶ καθθανοῦσαν χερσὶν εὖ περιστελεῖν,

ζηλωτὸν ἀνθρώποισι· νῦν δ' ὀλωλε δὴ

γλυκεῖα φροντίς. σφῶν γὰρ ἐστερημένη

λυπρὸν διάξω βίοτον ἀλγεινόν τ' ἐμοί.

ὑμεῖς δὲ μητέρ' οὐκέτ' ὄμμασιν φίλοις

ὄψεσθ', ἐς ἄλλο σχῆμ' ἀποστάντες βίου.

φεῦ φεῦ· τί προσδέρκεσθέ μ' ὄμμασιν, τέκνα ;

τί προσγελάτε τὸν πανύστατον γέλων ;

αἰαῖ· τι δράσω ; καρδία γὰρ οἵχεται,
 γυναῖκες, ὄμμα φαιδρὸν ὡς εἶδον τέκνων.
 οὐκ ἂν δυναίμην· χαιρέτω βουλευματα
 τὰ πρόσθεν· ἄξω παῖδας ἐκ γαίας ἐμούς. 1045

τί δεῖ με πατέρα τῶνδε τοῖς τούτων κακοῖς
 λυπούσαν αὐτὴν δις τόσα κτᾶσθαι κακά ;
 οὐ δῆτ' ἔγωγε. χαιρέτω βουλευματα.

καίτοι τί πάσχω ; βούλομαι γέλωτ' ὀφλεῖν
 ἐχθροὺς μεθεῖσα τοὺς ἐμούς ἀζημίους ; 1050

τολμητέον τὰδ'. ἀλλὰ τῆς ἐμῆς κάκης,
 -ὃ καὶ προέσθαι μαλθακοὺς λόγους φρενί.
 χωρεῖτε, παῖδες, ἐς δόμους· ὅτῳ δὲ μὴ
 θέμις παρῆναι τοῖς ἐμοῖσι θύμασιν,
 αὐτῷ μελήσει· χεῖρα δ' οὐ διαφθερῶ. 1055

ᾄ ᾄ.

μὴ δῆτα, θυμὲ, μὴ σύ γ' ἐργάσῃ τάδε·
 ἔασον αὐτοὺς, ὦ τάλαν, φείσσαι τέκνων·
 ἐκεῖ μεθ' ἡμῶν ζῶντες εὐφρανοῦσί σε.
 μὰ τοὺς παρ' Ἀἰδη νερτέρους ἀλάστορας,
 οὗτοι ποτ' ἔσται τοῦθ' ὅπως ἐχθροῖς ἐγὼ 1060
 παῖδας παρήσω τοὺς ἐμούς καθυβρίσαι·
 πάντως σφ' ἀνάγκη κατθανεῖν· ἐπεὶ δὲ χρή,
 ἡμεῖς κτενοῦμεν, οἵπερ ἐξεφύσαμεν.

πάντως πέπρωται ταῦτα κοῦκ ἐκφεύζεται.
 καὶ δὴ 'πὶ κρατὶ στέφανος, ἐν πέπλοισί τε 1065
 νύμφη τύραννος ὀλλυταί, σάφ' οἶδ' ἐγώ.

ἀλλ' εἰμι γὰρ δὴ τλημονεστάτην ὁδὸν,
 καὶ τοῦσδε πέμψω τλημονεστέραν ἔτι;
 παῖδας προσειπεῖν βούλομαι. δότ', ὦ τέκνα,
 δότ' ἀσπάσασθαι μητρὶ δεξιὰν χέρα. 1070

ὦ φιλτάτη χεῖρ, φίλτατον δέ μοι στόμα,
 καὶ σχῆμα καὶ πρόσωπον εὐγενὲς τέκνων,
 εὐδαιμονοῖτον, ἀλλ' ἐκεῖ· τὰ δ' ἐνθάδε
 πατὴρ ἀφείλετ'. ὦ γλυκεῖα προσβολή,
 ὦ μαλθακὸς χρῶς πνεῦμά θ' ἥδιστον τέκνων. 1075

χωρεῖτε χωρεῖτ'. οὐκέτ' εἰμι προσβλέπειν
 οἷα τ' ἐς ὑμᾶς, ἀλλὰ νικῶμαι κακοῖς.
 καὶ μανθάνω μὲν οἷα δρᾶν μέλλω κακά·
 θυμὸς δὲ κρείσσων τῶν ἐμῶν βουλευμάτων,

- ὅσπερ μεγίστων αἴτιος κακῶν βροτοῖς. 1090
 ΧΟ. πολλάκις ἤδη διὰ λεπτοτέρων
 μύθων ἔμολον, καὶ πρὸς ἀμίλλας
 ἦλθον μείζους ἢ χρὴ γενεᾶν
 θῆλυν ἐρευνᾶν· ἀλλὰ γὰρ ἔστιν 1095
 μοῦσα καὶ ἡμῖν, ἣ προσομιλεῖ
 σοφίας ἔνεκεν· πάσαισι μὲν οὖ·
 παῦρον δὲ γένος (μίαν ἐν πολλαῖς
 εὖροις ἂν ἴσως)
 οὐκ ἀπόμουσον τὸ γυναικῶν.
 καὶ φημι βροτῶν οἵτινές εἰσιν 1090
 πάμπαν ἄπειροι μῆδ' ἐφύτευσαν
 παῖδας, προφέρειν εἰς εὐτυχίαν
 τῶν γευναμένων.
 οἱ μὲν ἄτεκνοι δι' ἀπειροσύναν
 εἴθ' ἠδὺν βροτοῖς εἴτ' ἀνιάρων 1095
 παῖδες τελέθουσ' οὐχὶ τυχόντες
 πολλῶν μόχθων ἀπέχονται·
 οἷσι δὲ τέκνων ἔστιν ἐν οἴκοις
 γλυκερὸν βλάστημ', ἐσορῶ μελέτη
 κατατρυχομένους τὸν ἅπαντα χρόνον· 1100
 πρῶτον μὲν ὅπως θρέψουσι καλῶς,
 βίότον θ' ὀπόθεν λείψουσι τέκνοις·
 ἔτι δ' ἐκ τούτων εἴτ' ἐπὶ φλαύροις
 εἴτ' ἐπὶ χρηστοῖς
 μοχθοῦσι, τόδ' ἐστὶν ἄδηλον.
 ἐν δὲ τὸ πάντων λοίσθιον ἤδη 1105
 πᾶσιν κατερῶ θνητοῖσι κακόν·
 καὶ δὴ γὰρ ἅλις βίότον θ' ἡῦρον,
 σῶμά τ' ἐς ἥβην ἤλυθε τέκνων
 χρηστοί τ' ἐγένοντ'· εἰ δὲ κυρήσας
 δαίμων οὗτος, φροῦδος ἐς Ἀϊδην 1110
 Θάνατος προφέρων σώματα τέκνων.
 πῶς οὖν λύει πρὸς τοῖς ἄλλοις
 τήνδ' ἔτι λύπην ἀνιανοτάτην
 παίδων ἔνεκεν
 θνητοῖσι θεοὺς ἐπιβάλλειν ; 1115
 ΜΗ. φίλαι, πάλαι δὴ προσμένονσα τὴν τύχην
 καραδοκῶ τὰ κεῖθεν οἱ προβήσεται.

- καὶ δὴ δέδορκα τόνδε τῶν Ἰάσονος
στείχοντ' ὀπαδῶν· πνεῦμα δ' ἡρεθισμένον
δείκνυσιν ὥς τι καινὸν ἀγγελεῖ κακόν. 112C
- ΑΓ. ὦ δεινὸν ἔργον παράνομόν τ' εἰργασμένη
Μῆδεια, φεῦγε φεῦγε, μήτε ναῖαν
λιποῦσ' ἀπήνην μήτ' ὄχον πεδοστιβῆ.
- ΜΗ. τί δ' ἄξιόν μοι τῆσδε τυγχάνει φυγῆς;
- ΑΓ. ὄλωλεν ἡ τύραννος ἀρτίως κόρη
Κρέων θ' ὁ φύσας φαρμάκων τῶν σῶν ὕπο. 1125
- ΜΗ. κάλλιστον εἶπας μῦθον, ἐν δ' εὐεργέταις
τὸ λοιπὸν ἤδη καὶ φίλοις ἐμοῖς ἔσει.
- ΑΓ. τί φῆς; φρουεῖς μὲν ὀρθὰ κοῦ μαίνει, γύναι,
ἥτις τυράννων ἐστὶαν ἠκισμένην 1130
χαίρεις κλύουσα, κοῦ φοβεῖ τὰ τοιάδε;
- ΜΗ. ἔχω τι καὶ γὰρ τοῖς γε σοῖς ἐναντιον
λόγοισιν εἰπεῖν· ἀλλὰ μὴ σπέρχου, φίλος,
λέξον δ' ὅπως ὥλοντο· δις τόσον γὰρ ἂν
τέρψειας ἡμᾶς, εἰ τεθνᾶσι παγκάκως. 1135
- ΑΓ. ἐπεὶ τέκνων σῶν ἦλθε δλίπτυχος γονῆ
σὺν πατρὶ καὶ παρῆλθε νυμφικούς δόμους,
ἥσθημεν οἷπερ σοῖς ἐκάμνομεν κακοῖς
δμῶες· δι' ὧτων δ' εὐθύς ἦν πολὺς λόγος
σὲ καὶ πόσιν σὺν νεῖκος ἐσπεῖσθαι τὸ πρῖν. 1140
κυνεῖ δ' ὁ μὲν τις χεῖρ', ὁ δὲ ξανθὸν κᾶρα
παίδων· ἐγὼ δὲ καὶ τὸς ἡδονῆς ὕπο
στέγας γυναικῶν σὺν τέκνοις ἅμ' ἐσπόμεν.
δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν,
πρὶν μὲν τεκνων σῶν εἰσιδεῖν ξυνωρίδα, 1145
πρόθυμον εἶχ' ὀφθαλμὸν εἰς Ἰάσονα·
ἔπειτα μέντοι προῦκαλύψατ' ὄμματα,
λευκὴν τ' ἀπέστρεψ' ἔμπαλιν παρηίδα,
παίδων μυσταχθεῖσ' εἰσόδους· πόσις δὲ σὸς
ὄργας ἀφήρει καὶ νεάνιδος χόλον, 1150
λέγων τάδ'· οὐ μὴ δυσμενὴς ἔσει φίλοις,
παύσει δὲ θυμοῦ καὶ πάλιν στρέψεις κᾶρα,
φίλους νομίζουσ' οὔσπερ ἂν πόσις σέθεν,
δέξει δὲ δῶρα, καὶ παραιτήσῃ πατρός
φυγὰς ἀφείναι παισὶ τοῖσδ' ἐμὴν χάριν; 1155
ἡ δ' ὥς ἔσειδε κόσμον, οὐκ ἠνέσχετο, — *Εχ* —

ἀλλ' ἦνεσ' ἀνδρὶ πάντα· καὶ πρὶν ἐκ δόμων
 μακρὰν ἀπείναι πατέρα καὶ παῖδας σέθεν,
 λαβοῦσα πέπλους ποικίλους ἡμίσχετο,
 χρυσοῦν τε θεῖσα στέφανον ἀμφὶ βοστρύχοις, 1160
 λαμπρῷ κατόπτρῳ σχηματίζεται κόμην,
 ἄψυχον εἰκὼ προσγελῶσα σώματος.
 κἄπειτ' ἀναστᾶσ' ἐκ θρόνων διέρχεται
 στένας, ἀβρὸν βαίνουσα παλλεύκῃ ποδὶ,
 ὠόροις ὑπερχαίρουσα, πολλὰ πολλάκις 1165
 τένοντ' ἐς ὀρθὸν ὄμμασι σκοπομένη.
 τοῦνθένδε μέντοι δεινὸν ἦν θέαμ' ἰδεῖν·
 χροῖαν γὰρ ἀλλάξασα λεχρία πάλιν
 χωρεῖ τρέμουσα κῶλα, καὶ μόλις φθάνει
 θρόνοισιν ἐμπεσοῦσα μὴ χαμαὶ πεσεῖν. 1170
 καὶ τις γεραῖα προσπόλων, δόξασά που
 ἦ Πανὸς ὀργὰς ἢ τινὸς θεῶν μολεῖν,
 ἀνωλόλυξε, πρὶν γ' ὀρᾷ διὰ στόμα
 χωροῦντα λευκὸν ἀφρόν, ὀμμάτων τ' ἀπὸ
 κόρας στρέφουσιν, αἱμά τ' οὐκ ἐνὸν χροῖ· 1175
 εἴτ' ἀντίμολπον ἦκεν ὀλολυγῆς μέγαν
 κωκυτόν. εὐθὺς δ' ἡ μὲν ἐς πατρός δόμους
 ὤρμησεν, ἡ δὲ πρὸς τὸν ἀρτίως πόσιν,
 φράσουσα νύμφης συμφόραν· ἀπασα δὲ
 στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν. 1180
 ἦδη δ' ἂν ἔλκων κῶλον ἐκπλέθρου δρόμου
 ταχὺς βαδιστῆς τερμόνων ἀνθήπτετο·
 ἡ δ' ἐξ ἀναύδου καὶ μύσαντος ὄμματος
 δεινὸν στενάξασ' ἡ τάλαιν' ἠγείρετο·
 διπλοῦν γὰρ αὐτῇ πῆμ' ἐπεστρατεύετο. 1185
 χρυσοῦς μὲν ἀμφὶ κρατὶ κείμενος πλόκος
 θαυμαστὸν ἔει νῆμα παμφάγου πυρός·
 πέπλοι δὲ λεπτοὶ, σῶν τέκνων δωρήματα,
 λευκὴν ἔδαπτον σάρκα τῆς δυσδαίμονος.
 φεύγει δ' ἀναστᾶσ' ἐκ θρόνων πυρουμένη,
 σείουσα χαίτην κρᾶτά τ' ἄλλοτ' ἄλλοσε,
 ῥῖψαι θέλουσα στέφανον· ἀλλ' ἀραρότως
 σύνδεσμα χρυσὸς εἶχε, πῦρ δ', ἐπεὶ κόμην
 ἔσεισε, μᾶλλον δις τόσως τ' ἐλάμπετο.
 πῖτνει δ' ἐς οὐδας ξυμφορᾷ νικωμένη,

πλὴν τῷ τεκόντι κάρτα δυσμαθῆς ἰδεῖν.
 οὔτ' ὀμμάτων γὰρ δῆλος ἦν κατάστασις
 οὔτ' εὐφυνὲς πρόσωπον, αἷμα δ' ἐξ ἄκρου
 ἔσταζε κρατὸς, συμπεφυρμένον πυρὶ,
 σάρκες δ' ἀπ' ὀστέων ὥστε πεύκινον δάκρυ 1200
 γναθμοῖς ἀδήλοις φαρμάκων ἀπέρρεον,
 δεινὸν θέαμα· πᾶσι δ' ἦν φόβος θιγεῖν
 νεκροῦ· τύχην γὰρ εἶχομεν διδάσκαλον.
 πατὴρ δ' ὁ τλήμων ξυμφορᾶς ἀγνωσίῃ
 ἄφνω προσελθὼν δῶμα προσπίτνει νεκρῷ· 1205
 ᾧ μωξε δ' εὐθὺς, καὶ περιπτύξας δέμας
 κυνέει προσανδῶν τοιάδ'· ᾧ δύστηνε παῖ,
 τίς σ' ᾧδ' ἀτίμως δαιμόνων ἀπώλεσεν;
 τίς τὸν γέροντα τύμβον ὀρφανὸν σέθεν
 τίθησιν; οἴμοι, ξυνθάνοιμί σοι, τέκνον. 1210
 ἐπεὶ δὲ θρήνων καὶ γόων ἐπαύσατο,
 χρήζων γεραίων ἐξαναστήσαι δέμας,
 προσείχεθ' ὥστε κισσὸς ἔρνεσιν δάφνης
 λεπτοῖσι πέπλοις, δεινὰ δ' ἦν παλαίσματα·
 ὁ μὲν γὰρ ἤθελ' ἐξαναστήσαι γόνυ, 1215
 ἡ δ' ἀντελάζυτ'· εἰ δὲ πρὸς βίαν ἄγοι,
 σάρκας γεραίας ἐσπάρασσ' ἀπ' ὀστέων.
 χρόνῳ δ' ἀπέστη καὶ μεθῆχ' ὁ δύσμορος
 ψυχῇν. κακοῦ γὰρ οὐκέτ' ἦν ὑπέρτερος.
 κείνται δὲ νεκροὶ παῖς τε καὶ γέρον πατὴρ 1220
 πέλας, ποθεινὴ δακρύοισι συμφορά.
 καὶ μοι τὸ μὲν σὸν ἐκποδὼν ἔστω λόγου·
 γνώσει γὰρ αὐτὴ ζημίας ἀποστροφῇν.
 τὰ θνητὰ δ' οὐ νῦν πρῶτον ἡγοῦμαι σκιάν,
 οὐδ' ἂν τρέσας εἴποιμι τοὺς σοφοὺς βροτῶν 1225
 δοκοῦντας εἶναι καὶ μεριμνητὰς λόγων
 τούτους μεγίστην μωρίαν ὀφλισκάνειν·
 θνητῶν γὰρ οὐδεὶς ἐστὶν εὐδαίμων ἀνὴρ·
 ὄλβου δ' ἐπιρρυνέντος εὐτυχέστερος
 ἄλλου γένοιτ' ἂν ἄλλος, εὐδαίμων δ' ἂν οὔ. 1230

XO. ξοιχ' ὁ δαίμων πολλὰ τῇδ' ἐν ἡμέρᾳ
 κακὰ ξυνάψειν ἐνδίκως Ἰάσονται.
 ᾧ τλήμον, ὥς σου ξυμφορὰς οἰκτείρομεν,
 κόρη Κρέοντος, ἥτις εἰς Αἰδου δόμους

οἷχει γάμων ἑκατὶ τῶν Ἰάσονος.

1235

ΜΗ. φίλαι, δέδοκται τοῦργον ὥς τάχιστα μοι
 παῖδας κτανούσῃ τῇσδ' ἀφορμᾶσθαι χθονὸς,
 καὶ μὴ σχολὴν ἀγούσαν ἐκδοῦναι τέκνα
 ἄλλῃ φονεῦσαι δυσμενεστέρα χερσί.
 πάντως σφ' ἀνάγκη κατθανεῖν. ἐπεὶ δὲ χρῆ,
 ἡμεῖς κτενοῦμεν, οἷπερ ἐξεφύσαμεν.
 ἀλλ' εἴ' ὀπλίζου, καρδία. τί μέλλομεν
 τὰ δεινὰ κάναγκαῖα μὴ πράσσειν κακά ;
 ἄγ', ὦ τάλαινα χεῖρ ἐμῇ, λαβὲ ξίφος,
 λάβ', ἔρπε πρὸς βαλβίδα λυπηρὰν βίου,
 καὶ μὴ κακισθῆς, μηδ' ἀναμνησθῆς τέκνων,
 ὥς φίλταθ', ὥς ἔτικτες· ἀλλὰ τήνδε γε
 λαθοῦ βραχεῖαν ἡμέραν παίδων σέθεν,
 κάπειτα θρήνει· καὶ γὰρ εἰ κτενεῖς σφ' ὅμως
 φίλοι γ' ἔφυσαν, δυστυχῆς δ' ἐγὼ γυνὴ.

1240

1245

1250

στρ.

ΧΟ. ἰὼ Γᾶ τε καὶ παμφαῆς
 ἄκτις Ἀελίου, κατίδετ' ἴδετε τὰν
 ὀλομέναν γυναικα, πρὶν φοινίαν
 τέκνοις προσβαλεῖν χέρ' αὐτοκτόνον·
 τᾶς σᾶς γὰρ ἀπὸ χρυσέας γονᾶς
 ἐβλασθεν, θεῶν δ' αἵματι πίτνειν
 φόβος ὑπ' ἀνέρων.
 ἀλλὰ νιν, ὦ φάος διογενὲς, κάτειρ-
 γε, κατὰπαυσον, ἔξελ' οἴκων τάλαι-
 ναν φονίαν τ' Ἑρινὺν ὑπ' ἀλαστόρων.

1255

1260

ἀντ.

μάταν μόχθος ἔρρει τέκνων,
 μάταν ἄρα γένος φίλιον ἔτεκες, ὦ
 κυανεᾶν λιποῦσα Συμπληγάδων
 πετρᾶν ἀξενωτάταν ἐσβολάν.
 δειλαία, τί σοι φρενῶν βαρὺς
 χόλος προσπίτνει, καὶ δυσμενῆς
 φόνος ἀμείβεται ;
 χαλεπὰ γὰρ βροτοῖς ὁμογενῇ μιά-
 σματ' ἐπὶ γαῖαν αὐτοφόνταις ξυνω-
 δὰ θεόθεν πίτνουντ' ἐπὶ δόμοις ἄχῃ.

1265

1270

ΠΑ. ἂ. οἶμοι, τί δράσω ; ποῖ φύγω μητρὸς χέρας ;

ΠΑ. β'. οὐκ οἶδ', ἀδελφὲ φιλατὰ· ὀλλύμεσθα γάο.

ΧΟ. ἀκούεις βοὰν ἀκούεις τέκνων ;

ἰὼ τλᾶμον, ὦ κακοτυχεὺς γύναι.

παρέλθω δόμους ; ἀρήξαι φόνον

127ε

δοκεῖ μοι τέκνοις.

ΠΑ. ναί, πρὸς θεῶν, ἀρήξατ'· ἐν δέοντι γάρ·

ὥς ἐγγὺς ἦδη γ' ἐσμὲν ἀρκύων ξίφους.

ΧΟ. τάλαιν', ὥς ἄρ' ἦσθα πέτρος ἢ σίδα-

ρος, ἅτις τέκνων ὄν ἔτεκες

1280

ἄροτον αὐτόχειρι μοίρᾳ κτενεῖς.

μίαν δὴ κλύω μίαν τῶν πάρος

γυναῖκ' ἐν φίλοις χέρα βαλεῖν τέκνοις,

Ἰνὼ μανεῖσαν ἐκ θεῶν, ὅθ' ἡ Διὸς

δάμαρ νιν ἐξέπεμψε δωμάτων ἄλῃ.

1285

πίτνει δ' ἅ τάλαιν' ἐς ἄλμαν φόνῳ

τέκνων δυσσεβεῖ,

ἀκτῆς ὑπερτείνασα ποντίας πόδα,

δνοῖν τε παῖδοιν ξυνθανοῦσ' ἀπόλλυται.

τί δῆτ' οὖν γένοιτ' ἂν ἔτι δεινόν ;

1290

ὦ γυναικῶν λέχος πολύπονον,

ὅσα βροτοῖς ἔρεξας ἦδη κακά.

ΙΑ. γυναικες, αἱ τῆσδ' ἐγγὺς ἔστατε στέγης,

ἄρ' ἐν δόμοισιν ἢ τὰ δαίμ' εἰργασμένη

Μήδεια τοισίδ', ἣ μεθέστηκεν φυγῇ ;

1295

δεῖ γάρ νιν ἦτοι γῆς σφε κρυφθῆναι κάτω,

ἣ πτηνὸν ἄραι σῶμ' ἐς αἰθέρος βάθος,

εἰ μὴ τυράννων δώμασιν δώσει δίκην.

πέποιθ' ἀποκτείνασα κοιράνους χθονὸς

ἄθῳ αὐτῇ τῶνδε φεύξεσθαι δόμων ;

1300

ἀλλ' οὐ γὰρ αὐτῆς φροντίδ' ὥς τέκνων ἔχω

κείνην μὲν οὖς ἔδρασεν ἔρξουσιν κακῶς,

ἐμῶν δὲ παίδων ἦλθον ἐκσώσων βίον,

μή μοι τι δράσωσ' οἱ προσήκοντες γένει,

μητρῶν ἐκπράσσοντες ἀνόσιον φόνον.

1305

ΧΟ. ὦ τλῆμον, οὐκ οἶσθ' οἱ κακῶν ἐλήλυθας,

Ἰᾶσον· οὐ γὰρ τοῦσδ' ἂν ἐφθέγξω λόγους.

ΙΑ. τί δ' ἔστιν ; ἢ που κάμ' ἀποκτεῖναι θέλει ;

ΧΟ. παῖδες τεθνᾶσι χειρὶ μητρῶν σέθεν.

ΙΑ. οἴμοι τί λέξεις ; ὥς μ' ἀπώλεσας, γύναι.

1310

- ΧΟ. ὥς οὐκέτ' ὄντων σὼν τέκνων φρόντιζε δή·
 ΙΑ. ποῦ γάρ νιν ἔκτειν', ἐντὸς ἧ' ἔωθεν δόμων ;
 ΧΟ. πύλας ἀνοίξας σὼν τέκνων ὄψει φόνον.
 ΙΑ. χαλᾶτε κλῆδας ὥς τάχιστα, πρόσπολοι,
 ἐκλύεθ' ἄρμους, ὥς ἴδω διπλοῦν κακὸν, 1315
 τοὺς μὲν θανόντας, τὴν δὲ τίσωμαι φύμφ.
 ΜΗ. τί τάσδε κινεῖς κἀναμοχλεύεις πύλας,
 νεκροὺς ἐρευνῶν κἀμὲ τὴν εἰργασμένην ;
 παῦσαι πόνου τοῦδ'. εἰ δ' ἐμοῦ χρεῖαν ἔχεις,
 λέγ' εἴ τι βούλει, χειρὶ δ' οὐ ψαύσεις ποτέ. 1320
 τοιόνδ' ὄχημα πατὴρ Ἥλιος πατὴρ
 δίδωσιν ἡμῖν, ἔρυμα πολεμίας χερός,
 ΙΑ. ᾧ μῖσος, ᾧ μέγιστον ἐχθίστη γύναι
 θεοῖς τε κἀμοὶ παντί τ' ἀνθρώπων γένει,
 ἧτις τέκνοισι σοῖσιν ἐμβαλεῖν ξίφος 1325
 ἔτλης τεκοῦσα, κἀμ' ἄπαιδ' ἀπώλεσας·
 καὶ ταῦτα δρᾶσας ἥλιόν τε προσβλέπεις
 καὶ γαῖαν, ἔργον τλᾶσα δυσσεβέστατον.
 ὅλοι· ἐγὼ δὲ νῦν φρονῶ, τότε οὐ φρονῶν
 ὅτ' ἐκ δόμων σε βαρβάρου τ' ἀπὸ χθονὸς 1330
 Ἑλλην' ἐς οἶκον ἠγόμην, κακὸν μέγα,
 πατὴρς τε καὶ γῆς προδότιν ἧ σ' ἐθρέψατο.
 τὸν σὸν δ' ἀλάστορ' εἰς ἐμ' ἔσκηψαν θεοί·
 κτανοῦσα γὰρ δὴ σὸν κάσιν παρέστιον,
 τὸ καλλίπρῳρον εἰσέβης Ἀργοῦς σκάφος. 1335
 ἦρξω μὲν ἐκ τοιῶνδε, νυμφευθεῖσα δὲ
 παρ' ἀνδρὶ τῷδε καὶ τεκοῦσά μοι τέκνα,
 εὐνῆς ἕκατι καὶ λέχους σφ' ἀπώλεσας.
 οὐκ ἔστιν ἧτις τοῦτ' ἂν Ἑλληνὶς γυνή
 ἔτλη ποθ', ὦν γε πρόσθεν ἠξίουν ἐγὼ 1340
 γῆμαί σε, κῆδος ἐχθρὸν ὀλέθριόν τ' ἐμοί,
 λᾶϊναν, οὐ γυναικα, τῆς Τυρσηνίδος
 Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν.
 ἀλλ' οὐ γὰρ ἂν σε μυρίοις ὀνειδέσι
 δάκοιμι· τοιόνδ' ἐμπέφυκέ σοι θράσος· 1345
 ἔρρ', αἰσχροποιᾷ καὶ τέκνων μαιφόνε.
 ἐμοὶ δὲ τὸν ἐμὸν daίμων αἰάζειν πάρα,
 δς οὔτε λέκτρων νεογάμων ὀνήσομαι,
 οὐ παῖδας οὐς ἔφυσα κάξεθρεψάμην

- ξῶ προσειπεῖν ζῶντας, ἀλλ' ἀπώλεσα. 1350
 ΜΗ. μακρὰν ἂν ἐξέτεινα τοῖσδ' ἐναντία
 λόγοισιν, εἰ μὴ Ζεὺς πατὴρ ἠπίστατο
 οἷ' ἐξ ἐμοῦ πέπονθας οἷά τ' εἰργάσω·
 σὺ δ' οὐκ ἐμελλες τᾶμ' ἀτιμάσας λέχη
 τερπνὸν διάξειν βλίτον ἐγγελῶν ἐμοί, 1355
 οὐθ' ἡ τύραννος οὐθ' ὁ σοὶ προσθεῖς γάμους
 Κρέων ἀνατὶ τῆσδέ μ' ἐκβαλεῖν χθονός.
 πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει,
 καὶ Σκύλλαν, ἥ Τυρσηνὸν ᾤκησεν πέδον·
 τῆς σῆς γὰρ ὡς χρὴ καρδίας ἀνθηψάμην. 1360
 ΙΑ. καὐτὴ γε λυπεῖ καὶ κακῶν κοινωνὸς εἶ.
 ΜΗ. σάφ' ἴσθι· λύει δ' ἄλγος, ἦν σὺ μὴ ᾔγγελᾳς.
 ΙΑ. ὦ τέκνα, μητρὸς ὡς κακῆς ἐκύρσατε.
 ΜΗ. ὦ παῖδες, ὡς ὤλεσθε πατρὸς νύσφ.
 ΙΑ. οὔτοι νιν ἡμῇ δεξιὰ γ' ἀπώλεσεν. 1365
 ΜΗ. ἀλλ' ὕβρις οἷ τε σοὶ νεοδμήτες γάμοι.
 ΙΑ. λέχους σφε κηξίωσας οὔνεκα κτανεῖν ;
 ΜΗ. σμικρὸν γυναικὶ πῆμα τοῦτ' εἶναι δοκεῖς ;
 ΙΑ. ἥ τις γε σῶφρων ; σοὶ δὲ πάντ' ἐστὶν κακά.
 ΜΗ. οἷδ' οὐκέτ' εἰσὶ τοῦτο γάρ σε δήξεται. 1370
 ΙΑ. οἷδ' εἰσὶν, οἶμοι, σῶ κάρα μιάστορες.
 ΜΗ. ἴσασιν ὅστις ἦρξε πημονῆς θεοί.
 ΙΑ. ἴσασι δῆτα σὴν γ' ἀπόπτυστον φρένα.
 ΜΗ. στυγεῖ· πικρὰν δὲ βάξιν ἐχθαίρω σέθεν.
 ΙΑ. καὶ μὴν ἐγὼ σὴν· ῥάδιοι δ' ἀπαλλαγαί. 1375
 ΜΗ. πῶς οὖν ; τί δράσω ; κάρτα γὰρ καγὼ θέλω.
 ΙΑ. θάψαι νεκρούς μοι τούσδε καὶ κλαῦσαι πάρες.
 ΜΗ. οὐ δῆτ', ἐπεὶ σφᾶς τῇδ' ἐγὼ θάψω χερὶ,
 φέρουσ' ἐς Ἥρας τέμενος ἀκραίας θεοῦ,
 ὡς μή τις αὐτοὺς πολεμίων καθυβρίσῃ,
 τύμβους ἀνασπῶν· γῇ δὲ τῇδε Σισύφον
 σεμνὴν ἑορτὴν καὶ τέλη προσάψομεν
 τὸ λοιπὸν ἀντὶ τοῦδε δυσσεβοῦς φόνου.
 αὐτὴ δὲ γαίαν εἴμι τὴν Ἑρεχθέως,
 Αἰγεί συνοικήσουσα τῷ Πανδίωνος. 1380
 σὺ δ', ὥσπερ εἰκὸς, κατθανεῖ κακὸς κακῶς,
 Ἄργους κάρα σὸν λειψάνῳ πεπληγμένος,
 πικρὰς τελευτὰς τῶν ἐμῶν ἰδωνγ ἁμῶν. 1385

- ΙΑ. ἀλλὰ σ' Ἐρινὺς ὀλέσειε τέκνων
φονία τε Δίκη. 1390
- ΜΗ. τίς δὲ κλύει σου θεὸς ἢ δαίμων,
τοῦ ψευδόρκου καὶ ξιναπάτου ;
- ΙΑ. φεῦ φεῦ, μυσαρὰ καὶ παιδολέτορ.
- ΜΗ. στείχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.
- ΙΑ. στείχω, δισσῶν γ' ἄμορος τέκνων. 1395
- ΜΗ. οὔπω θρηνεῖς· μένε καὶ γῆρας.
- ΙΑ. ὦ τέκνα φύλτατα. ΜΗ. μητρί γε, σοὶ δ' οὔ.
- ΙΑ. κάπειτ' ἔκτας ; ΜΗ. σέ γε πημαίνουσ'.
- ΙΑ. αἰαῖ· φίλου χρήζω στόματος
παίδων ὃ τάλας προσπτύξασθαι. 1400
- ΜΗ. νῦν σφε προσαυδᾷς, νῦν ἀσπάζει,
τότ' ἀπωσάμενος. ΙΑ. δός μοι πρὸς θεῶν
μαλακοῦ χρωτὸς ψαῦσαι τέκνων.
- ΜΗ. οὐκ ἔστι· μάτην ἔπος ἔρριπται.
- ΙΑ. Ζεῦ, τὰδ' ἀκούεις ὥς ἀπελαυνόμεθ', 1405
οἶά τε πάσχομεν ἐκ τῆς μυσαρᾶς
καὶ παιδοφόνου τῆσδε λεαίνης ;
ἀλλ' ὁπόσον γοῦν πάρα καὶ δύναμαι
τάδε καὶ θρηνῶ κάπιθοάζω,
μαρτυρομενος δαίμονας ὥς μοι 1410
τέκν' ἀποκτείνασ' ἀποκωλύεις
ψαῦσαί τε χεροῖν θάψαι τε νεκροὺς,
οὗς μήποτ' ἐγὼ φύσας ὄφελον
πρὸς σοῦ φθιμένους ἐπιδέσθαι.
- ΧΟ. πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ, 1415
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκῆτων πόρον ἡὔρε θεός.
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

NOTES ON THE MEDEA.

THE *Medea* was brought out by Euripides, B.C. 431, as a part of a trilogy composed of the *Medea*, the *Philoctetes*, and the *Dictys*, together with the satyric drama of the *Theristæ*.

The chief interest of the *Medea*, the only one of the series that has been preserved, turns, like that of the *Hecuba*, on the character of a woman. *Medea*, daughter of *Æetes*, king of *Colchis*, had helped *Jason*, the leader of the *Argonauts*, to overcome the difficulties that stood in the way of his getting the golden fleece, had killed her own brother *Absyrtus*, and scattered his limbs on the sea, to delay her father in his pursuit of the *Argo*, and so enable *Jason* to escape, on the strength of *Jason's* promise that he would take her to *Greece* with him, and there marry her. On the safe arrival of the *Argo* at *Iolcos*, *Jason* fulfils his promise; *Medea*, to avenge *Jason* for the sufferings inflicted on his father by *Pelias*, puts *Pelias* to death through the instrumentality of his own daughters, and thereby so rouses popular indignation that she and *Jason* are both obliged to flee to *Corinth*. Here *Jason*, poor and an exile, thinks to improve his position by marrying *Glauce*, the daughter of *Creon*, king of *Corinth*. At this point the action of the play begins. *Medea* in the opening scene is described by her attendants as now raving against her husband, now dissolved in tears, now casting sullen and angry glances at her children, as if they shared their father's fault. Soon she comes on the stage herself, and, with all the passionateness of an Eastern nature, utters aloud all her grief and all her rage, dwells on the helpless position of all women socially, and her own specially desolate situation, and engages them to remain silent if she should carry out the schemes of revenge she is brooding over. *Creon* now comes to tell her that she must depart from *Corinth* forthwith. She with difficulty obtains one day's respite, ostensibly that she may think what to do, and how she may provide for her children, but really that she may provide for herself an asylum, and mature her plans. *Jason* then comes to her to persuade her that all her misfortunes spring from herself, that he is marrying again for her good, and the good of her and his children, and that she would never have been banished, if she could have controlled her temper. In answer *Medea* indignantly recounts all her good deeds towards him, and his oaths, his perjury, and his ingratitude to her. *Jason*, after a large amount of cold-blooded and sophistical reasoning in justification of his conduct, leaves her with the hypocritical declaration that he is the injured party, and so winds her up to such a degree of resentment,

that she is at last ready to commit the deeds she has been meditating, yet half shrinking from hitherto.

Soon after *Ægeus*, king of Athens (the city that the spectators of the play would, of course, look on as the natural friend of the unfortunate), comes upon the stage, hears her story, pities her, and promises her the desired place of refuge in case of need. Her future being thus secured, she rapidly executes her plans of revenge. She sends for Jason under the pretence that she repents her foolish vehemence, and wishes her children not to be driven into banishment along with her, makes him promise to second her request that they may remain in Corinth, and sends them with a present of splendid but poisoned robes to Glauce. Glauce, tempted by the gifts, consents to let the children remain, puts on the robes, and is destroyed by them along with her father. Medea then kills her children to prevent their being killed by the Corinthians, and to grieve the heart of their father; places their bodies in a fiery chariot given her by her grandfather, the Sun; and, when Jason comes to save his children from the avengers of the king, taunts him with his conduct and its results, points out how lonely his life will be, and how completely she has avenged herself on him, and then floats away, borne by her fiery coursers, leaving him to his misery and despair.

This brief outline of the plot will give but an imperfect notion of the skill with which the character of Medea is conceived and sustained. Her impetuosity and vehemence, and susceptibility of heart, her vacillations of purpose, as she is acted on alternately by tenderness for her children, and rage against her husband, and her ultimately daring and suffering all things to wring his heart to the uttermost, these are all depicted by one who has seen far more deeply into woman's heart than it has been given to most dramatists to see. So skilfully, indeed, is the softer part of her character brought forward, so deep are the affectionate feelings that she manifests, even at the very moment when she is about to act directly in opposition to them, that we credit her, in spite of all that she does, with a noble nature, and ascribe its perversion to the meanness of her husband's conduct, and retain our sympathy with her to the end.

Jason is drawn by the poet as cold, calculating, ungrateful, and sophistical. He has no perception of the favours he has received, or of the misery he inflicts; and consequently, as he goes on refining, he raises such a loathing in the mind of the spectator, as to half justify any extremity to which the impulsive nature of Medea, maddened by contact with a nature so opposed to all that is best in herself, may drive her.

Creon, the king of Corinth, is not very prominently brought forward. He is evidently, however, intended to be drawn as a man of no great force of character, with some kindly elements in his nature.

Ægeus, on the other hand, as being one of the hero-kings of Athens, is represented as chivalrous in his feelings, indignant at wrongdoing, and anxious at once to shield the unfortunate. His astonishment that his bare word should require to be sanctioned by an oath, and the kindly readiness with which he accepts Medea's explanations on the subject, commend him at once to the respect of the audience.

The nurse and the slave-tutor exhibit the fidelity and affection for the family to which they belong, which so often sprang up in old time in slaves towards their masters, in spite of the compulsory form of the relationship, through the mildness of the treatment to which they were subjected, and the community of sentiment which naturally flowed from their equality of knowledge. The way, however, in which both of the slaves in question take the part of Medea against her husband, helps powerfully to make the spectators do the same.

The narration of the death of Glauce and her father by the messenger who comes in to tell the news, though inferior, from the nature of the subject, in pathos to that of the herald in the Hecuba, is still very vividly and powerfully written; but there is naturally very little in it that is distinctive of the speaker. It should be noticed, however, that he incidentally depicts Glauce as so selfish and frivolous, that it becomes more evident than ever that Jason turns from Medea to her for none but the most unworthy reasons.

The Chorus consists of Corinthian ladies, deeply sympathising, as women, with Medea's wrong. Nothing, however, can be more jarring to modern feelings than the way in which they listen to Medea's murderous plots against her husband and children, and against their own King and Princess, with a perfect consciousness how wicked and inexcusable these plots are, yet without any effort on their part to prevent the catastrophe by warning Creon on the one hand, or protecting the children on the other. It is true that they are faithfully occupying the position conventionally assigned to the Chorus (see Hor. A. P. 199-201), of keeping secrets. But here they are placed in such a position that they commit treason, and violate the plainest duties without any excuse on the score of morality. Had they, instead of being Corinthian ladies, been Medea's own attendants, personally attached to her, and not bound by ties of duty to Creon, their conduct would appear less anomalous. It must be allowed, however, that from the stand-point of the ancients these objections would, from custom, appear less forcible than they must to us.

When the Chorus first enter, singing, chiefly in anapestic measure, as was usual for them when in motion, they inquire what are Medea's present feelings, express their sympathy with her, regret the continuance of her love for Jason, and wish to see, and speak to, and console her (vv. 131-212). In vv. 357-363, after Creon has ordered her to leave before the next day, they again express their sorrow for her in the same measure. In vv. 409-444 they sing in dactylo-trochaic and glyconic strains the first stasimon, or ode sung standing; in which they dwell upon the total subversion of right and wrong observable in Jason's conduct, and the degradation of the moral character of man, and the elevation of that of woman, in popular esteem, that must necessarily result from so flagrant an instance of marital faithlessness. In vv. 627-662, forming the second stasimon, and written in dactylo-trochaic and choriambic metre, the Chorus dwells on the evils of immoderate love, whether it prompts men to burn *ἑτέροις ἐνὶ λείτροις* on the one hand, or leads them to give up home and all previous ties on the other hand, and points out how it is productive of all evils; as, for instance, of utter friendlessness in the case of Medea, and of the loss of all domestic happiness in the case of Jason. In vv. 824-865

the third stasimon, written in a metre similar to that of the preceding one, occurring, as it does, just after Medea's interview with Ægeus, and his promise of hospitality; launches naturally out in praise of Athens, and expresses a fear of its being polluted by giving shelter to a murderess; thus offering a natural and graceful tribute to the patriotic feelings of the Athenian spectators of the play. In the fourth stasimon (vv. 976—1001), still written in nearly the same metre as those above, the Chorus helplessly bewails the coming catastrophe, which it foresees without being able to prevent, and moans indiscriminately over Glauce, Jason, and Medea; while in some anapæstic lines (vv. 1081—1115), it does little more than paraphrase, though in very frigid and commonplace terms, Medea's impassioned words (vv. 1025—1037), and decides that it is perhaps, on the whole, better not to have any children at all than to be torn by the anxieties that they bring with them. The last stasimon (vv. 1251—1292), written as befits the excitement and indignation necessarily connected with the subject, in dochmiacs, consists of an adjuration by the Chorus to Medea, not to do what they know she is going to do, and a solemn proposal among themselves to help those whom they know they are not going to help. Lastly they finish the play, as in the Hecuba, with a short exodic strain to the effect that Jove rules over all, and delights to balk the expectations of mortals by bringing about the exact opposite of that which they would naturally look for. Hence, on the whole, we see that, contrary to what we found to be the case in the Hecuba, all the songs of the Chorus reflect and help on the action of the play.

The old remark that Euripides hated women has been founded, perhaps, in great measure on this play; but Müller's acute remark is very true, that "The honour which his mode of treating his subjects confers on the female sex, by making all the deeds of passion, bold undertakings, fine-spun plans, as a general rule, originate with the female character, is quite equal to any reproaches which he puts on women" (*Hist. of Lit. of Greece*, p. 360).

Beautiful as this play is on the whole, it is still possible to point out one or two minor faults in its construction, besides those already adverted to in connection with the Chorus. For in the first place we may notice, as in the case of the Hecuba, the purely epical nature of the commencement of the prologue. That this was felt by Euripides himself as well as by his contemporaries to be an error in art, is shown by the excuse he makes for it in this play (vv. 49—58). See, however, the manner in which Müller justifies him in the passage quoted from his writings in p. 38 of this edition. A more serious objection is that the catastrophe seems to explain nothing, to solve no moral difficulty, and to administer no consolation to the spectators. The painful feeling excited by the slaughter of the innocent children is unalloyed by any burst of grief on the part of the mother, any exhibition of repentance on that of the father. The heart of the on-lookers is agonized, but learns nothing from its agonies, and we are almost led to adopt the opinion which seems hinted at by the Chorus in the concluding lines of the play, that there is no Providence, and that the skein of events is hopelessly tangled. Another objection is one raised by Aristotle (*Poet.* c. xv.), that the solution of the plot is brought about, as in

the Hecuba, not by the natural action of the piece, but by supernatural machinery.

These, however, are but small drawbacks, when weighed against the positive merits of this splendid exhibition of human passion. It may be added that the three unities of time, place, and action, are carefully preserved throughout. Everything takes place in front of Medea's abode in the course of a single day, and there is but one plot throughout, which opens at the commencement of the play, and is brought to a successful termination at the end.

SCENE I.

THE scene throughout the play is laid in Corinth in front of the Royal Palace, with the house of Medea, once Jason's too, on one side, and the bridal house of Jason and Glauce on the other. In the foreground would probably be seen the statues of Zeus and of the Sun, and of the other Deities appealed to by Medea in the play.

Medea's nurse enters expressing her regret that the Argo was ever built, and that her mistress and Jason ever met. She then describes Jason's conduct, and Medea's state of mind, and states her fear that Medea will do something desperate to avenge herself. The slave-tutor then enters, and tells her that he has heard that it is purposed to banish Medea and her children from Corinth at once. The nurse then urges him to keep the children out of their mother's sight, for fear she should pour out her violence on them, and the slave-tutor goes off the stage to carry out her advice. Medea's voice is then heard from within the palace, cursing her husband, and threatening to destroy him and her children, whereby the fears of the nurse are of course increased.

The metre in which Medea expresses her passion, and the nurse her apprehensions (vv. 96—130), consist, in consequence of the emotions it is intended to delineate, of the irregular anapæsts described in p. 39.

This scene, being anterior to the entrance of the Chorus, would be called by the Greeks the *πρόλογος*. See the remarks on the use of this and other Greek terms for the divisions of a play in p. 39.

1. Εἴθ' ὄφελ' . . . κ.τ.λ. = "Utinam ne pervolasset," &c. — ὄφελε, "debebat," is second aorist from ὀφείλω, "debeo." Notice that μή and μηδὲ stand after εἴθ' ὄφελον, as *ne* stands for *not* after *utinam*. — διαπύδσθαι is a middle aorist from πέτομαι, as if from a form ἵπταμαι. — Ἄργους σκάφος. The Argo was a fifty-oared ship made by Argus, the son of Phrixus, to carry Jason and his companions to Colchis to get the golden fleece.

2. Κόλχων ἐς αἶαν, "to the land of the Colchians." Paley quotes Prof. Conington as wishing with the scholiast to read Κόλχων ἐς Αἶαν, "to Æa of the Colchians;" Æa being the name given to the land before the time of Pindar and Æschylus, as Æetes is the name of its king in the legend. See Smith's Dict. of Geog., where Colchis is said nearly to correspond with Mingrelia and that part of Abassia which lies south and west of Mount Elburz. — κυανέας Συμπληγάδας. So Byron speaks of "the blue Symplegades." These rocks, called simply Κυανέα. by Herodotus iv. 85 and πλαγυαί by others, were said to be con-

Argo = fleet - rose. gen - σκάφος = mill
Golden Fleece = the dawn -

Jason = healing word - *ἰάσασθαι*
 (Medea-as Nurse Rectori plays it.)

stantly joining together and separating, and to be therefore the terror of navigators. Jason, however, and his companions were advised by Phineus to send a dove through before them, and learn from its good or ill success what was in store for them. The dove escaped with the loss of a few of the feathers of its tail, and the Argo was in consequence impelled through, and passed safely, with the exception of part of the stern ornament. The Symplegades consist of two little islands, one on each side of the Strait of Constantinople, and the fable of their sometimes joining and sometimes separating is said by the writer in Smith's Dict. to have risen from the fact that they are only islands in rough weather, and then each of them, through inundation of the low-lying parts, appears broken up into separate insular rocks.

3. *μηδὲ*, "aye, and that not even" For the non-perception of this *ἐπεξεργασία* by Timachidas, see the first five lines of page 82.

3. *Πηλίου*. Mount Pelion is on the south coast of Thessaly, close to Ossa.

3. *μηδὲ* = not even -

4. *ἐρετμῶσαι* is transitive; *remis instruere*.

5. *ἀριστέων* is a conjecture of Porson's for *ἀρίστων*, without, however, any great necessity.

6. *Πελία*, "for Pelias." Pelias, when Jason claimed the throne of Iolcos as his by right from his father, persuaded Jason to seek the golden fleece before mounting the throne, in the hope that he might perish in the attempt.—*οὐ γὰρ ἂν*, "for (if the Argo never had been built), then never would, &c.;" the protasis being understood in Greek, as it might be in English.

7. *πύργους*, "to the towers," the preposition of motion being omitted, as often among the poets.—*Ἰωλκίας*. Iolcos, a town at the foot of Mount Pelion on the Sinus Pagasæus, was founded by Æson, the father of Jason.

8. *θυμὸν* is the accusative of the part affected. So Hor. I. Od. II. 31, "Nube candentes humeros amictus."

9. *κτανεῖν πέλασα*, κ.τ.λ. Medea, to avenge Jason on Pelias, who had killed Æson under the conviction that the Argonauts never could return, persuaded the daughters of Pelias to kill him and cut him in pieces, under pretence that she could boil him in her magic cauldron into renewed youth and beauty. For this, however, Medea and her husband were banished by the citizens of Iolcos, and took refuge in Corinth. Another version of the legend represents Æson as still alive when the Argonauts returned, and describes him as restored to youth by Medea. So Shakspeare, Merchant of Venice, Act v. scene 1.

In such a night
 Medea gathered the enchanted herbs
 That did revive old Æson.

11. *ἀνδάνουσα* ... *πολιτῶν ὧν* = *ἀνδάνουσα* ... *πολίταις ὧν*; *πολίταις* being attracted from the dative to the genitive by the genitive *ὧν* that follows. So Virg. Æn. i. 577. "Urbem quam statuo vestra est." Paley wishes to connect *φυγῇ* not with *ἀνδάνουσα*, but with *ἀφίκετο*.—*χθόνα*. See note on v. 7.

13. *συμφέρουσα* = *δομοφρονούσα*, "being of the same mind with." Elmsley supposes Euripides to be referring to Hom. Od. vi. 182, sqq.

13 πάντα is direct object of
 συμφέρουσα γυναικός

οὐ μὲν γὰρ τοῦ γε κρεῖσσον καὶ ἄριον
ἢ δὲ δμοφρονέοντε νοήμασιν οἶκον ἐχρητον
ἀνὴρ ἡδὲ γυνή.

14. *ἥπερ* is put by attraction for *ὅπερ*, referring to the general meaning of the two preceding lines, according to the general rule for the gender of a relative pronoun between two antecedents of different genders.

19. Creon, son of Lycæthus, was king of Corinth.—*αἰσυνμῆ*. This word is said, on the authority of Aristotle, to have been a word used by the inhabitants of Cumæ, *αἰσυνμητεία* being defined by him to be *αἰρετὴ τυραννίς*. Pol. III. 9. See Elmsley's note.

21. *δεξιὰς πίστιν*. Porson quotes the Homeric *δέξιαι ἦς ἐπέπιθμεν*.

24. *κεῖται*. So Hecuba is represented as lying motionless on her back in her deep grief. Hec. 486.

25. *τὸν . . . πάντα χρόνον ἐπεῖ*, "all her time since she, &c."—*ῥσθετ' ἡδικημένη*. The participle is put for the infinitive after verbs of the senses. See Matth. Gr. Gr. § 548.

29. *φίλων* is governed by *ἀκούει*.

30. *ἢν μή ποτε* = *πλὴν ὅταν*. Elmsley.

31. *πατέρα*, i. e. *Æetes*.

33. *σφέ* is used for the accusative singular or plural of the pronoun of the third person, and also for the singular reflective pronoun—*ἀτιμάσας ἔχει* = "has dishonoured and is still dishonouring;" the action continuing still in operation. = *holds in dishonour*.

35. *μὴ ἀπολείπεσθαι*, "not to be deprived of." Elmsley prefers writing both words fully to writing them *μὴ'πολείπεσθαι*, observing that the Attics never elide any vowel at the beginning of a word except *ε*, and that only in certain words.

37. *δέδοικα δ' αὐτὴν κ.τ.λ.* = *δέδοικα δὲ μή τι (αὐτῇ) βουλευσθι νέον*: the nominative *αὐτῇ* being attracted from the subordinate sentence into the principal one, and therefore into the accusative case under the government of the transitive verb, *δέδοικα*. So *δαιμαίνω τέ νιν* in v. 39.—*βουλεύσθρ*, "suddenly devise," not *βουλεύθρ*, "be devising." Paley.

38. *βαρεῖα*, "a quo grave quid metuendum." Herm. as quoted by Pflugk.—*ἀνέχεσθαι*, and other verbs "which take along with them" not an object to which they refer so much as the sphere of their activity, have this in the participle." Matth. Gr. Gr. § 550. See v. 74.

39. *ἐγῶδα* = *ἐγὼ οἶδα*, by crasis.

40. *δι' ἥπαρος*, through the heart of Glauce, as the mention of the marriage-bed in the next line shows. Some editors omit v. 41 because vv. 40, 41 are again repeated in vv. 379, 380; but then to be consistent they ought to omit two verses; in which case the next line must be altered. The omission of v. 41 moreover leaves it quite uncertain whose heart is to be pierced.

42. *τύραννον*, i. e. Creon.—*τὸν γήμαντα*, i. e. Jason. The final *α* in *γήμαντα* is long before the *κτ* in the next word.

43. *μείζω*, i. e. not "greater than she inflicts," but "greater than she is now suffering."

45. *καλλίνικον ἄσεται* is Muretus's emendation for *καλλίνικον οἴσεται*, which is the reading of the MSS. In the former case *ἄσμα*, and in the latter *στέφανον*, must be understood with *καλλίνικον*.

46. οἶδε . . . στείχουσι, "here come." See note on Hec. 53. — ἐκ τρόχων πεπαυμένοι, "having left off (i.e. having come in from) their games of running," or as we, who are less athletic in our exercises, should say, "having come in from their walk." Some editors read τροχῶν, i.e. "hoops."

48. φιλεῖ, "is wont."

49. Elmsley quotes Ennius's version of this and the next line:

Antiqua herilis fida custos corporis,
Quid sic extra ædes exanimata eliminat?

κτῆμα. This is a common expression for a slave. So Aristotle calls a slave ξιψυχον κτῆμα, "a live chattel," as being essentially a thing, and only accidentally a person. In spite of Christianity the Southern Confederate States of America have the same opinion now apparently. Porson says, "Nutricem alloquitur tanquam vilissimam suppellectilis partem." But as the Tutor of the children was himself a slave, he does not mean to be insulting. He evidently—like Holofernes in Love's Labour Lost—is meant to be rather grand in his phraseology.

51—58. For this defence of Euripides' plan of beginning his plays with a long monologue, see Introduction.

52. σοῦ depends on λείπεσθαι, which, like other verbs of plenty or want, governs a genitive.

54. ξυμφορὰ, the substantive in the predicate, is, as is often the case in Greek, of a different number from the substantive which is the subject. See Matth. Gr. Gr. § 309, b.

55. φρενῶν ἀνθάπτεται. The same construction occurs in v. 1360.

56. εἰς τοῦτο ἀλγηδόνος, "eo doloris;" the genitive being added to define the direction. So Eur. Alc. 9, εἰς τόδ' ἡμέρας.

57. This practice of retailing one's distresses to earth and heaven, so common among the poets, is ridiculed by Plautus, Merc. prol. 3 sqq., as quoted by Klotz.

Non ego item facio, ut alios in comœdiis
Vidi facere amantes, qui aut nocti aut dii
Aut soli aut lunæ miserias narrant suas.

But see note on vv. 51—58. μ' ὑπῆλθε is put for με ὑπῆλθε, not μοι ὑπῆλθε, in spite of the dative μολουση, which follows by an irregularity of construction for μολοῦσαν. So Iph. A. 491, ἄλλως τέ μ' ἔλεος τῆς τάλαιπώρου κόρης Ἑσθλῆς περιγένειαν ἐκνοουμένῳ, quoted by Pfugk.

60. ζηλῶ σε, "I envy you," will either have a depreciatory meaning or not, according to the nature of the context. Here it evidently is ironical, as Elmsley says, and = "I pity you for your folly in thinking so." In the passages quoted by Paley from Æsch. Prom. 338, and Soph. EL 1027, it is not ironical, because the person addressed is envied for a really good thing; and therefore all notion of irony is excluded.—ἐν ἀρχῇ πῆμα. So S. Matth. xxiv. 8, "All these things are the beginning of sorrows." πῆμα - παῖχω - patient

61. μῶρος, i. e. Medea, the masculine being used for the feminine, as if the adjective had only two terminations.

63. μὴ φθόνει, "grudge not."

prefix character -

64. μετέγων, "I repent." The aorist is used to show that the speaker repented what he said as soon as he had spoken.

65. πρὸς γενεῖου. See note on Hec. 273.

67. του, i. e., τινος, "some one."—οὐ δοκῶν κλύειν, "pretending not to be attending to what was being said."

68. πεσσοὺς προσελθῶν, "having approached the place where they play at draughts." Pflugk. quotes as a similar instance, Xen. Hell. III. 3, 7, ὁ σίδηρος, the "tool-market;" and Paley quotes from Aristophanes, ἐν τυρῷ, "in the cheese-market;" ἐν μυρρίνῃ, "in the myrtle-market."

69. Πειρήνης. There was a spring on the summit of the Acrocorinthus, supposed to be connected with a spring in the lower city; and hence they were both called Peirene. But the latter must have been the one around which the elders of the city assembled to play at draughts.

70. ἔλῶν, the Attic future, follows μέλλοι, in consequence of that verb's having a future meaning.

72. σαφὴς, "certain." *associated with sapere*

74. For the participle after ἀνέχεσθαι, see note on v. 38.

76. παλαιά, i. e., κηδεύματα.—λείπεται, "come short of, are held inferior to," governs a genitive, because it implies comparison.

78. ἀπωλόμεσθα is put for ἀπωλόμεθα metri causa. The aorist is used when we should use the present, to show the completeness of the action. "We are quite ruined."

79. πρὶν τὸδ' ἐξηγληκέναι, "before she has drained this cup of sorrow to the dregs." The metaphor in Greek, however, is taken from pumping a vessel clear of the water sent in by one sea, before another breaks into it.

80. καιρὸς, "fit time."

81. σιγῶω has sometimes, as here, an accusative of the object after it.

83. ὀλοῖτο μὲν μή, "May he perish? No I do not say that," for, &c.

85. τίς δ' οὐχὶ θνητῶν, i. e., κακὸς ὢν ἐς φίλους ἀλίσκεται; 84. κα καὶ

87. οἱ μὲν δικαίως, "some indeed within the limits of justice," i. e., "without breaking the law." οἱ δὲ καὶ κέρδους χάριν = "but others going so far in pursuit of their private interest as to exceed all bounds."

88. εἰ, "since."—εὐνῆς, "a new marriage."—οὐ must be joined so closely with στέργει as virtually to coalesce with it. Hence, and because of the meaning of εἰ, it is allowable here instead of μή.

90. ἐρημάσας ἔχε, "take them out of the way, and keep them so."

92. θυμῷ is the acc. of the part affected.—ταυρομύετην, "looking with bull-like fierceness at."

93. δρασεῖουσιν, is a desiderative verb, formed from δράω, εἶω being the desiderative form in Greek, as urio is in Latin.

94. κατασκήψαι, "to rush down upon like lightning," here governs an accusative. It more commonly governs a dative, or is followed by eis.

95. δράσειε governs two acc., one of the person, and one of the thing, the latter being a neuter pronoun, and therefore nearly equivalent to an adverb.

96. Medea now rises from her stupor of grief, and begins to speak. But as she is within the palace, and the scene lies without it, she is not

118. ὡς ἤπερ αὐτὸν = ὥσπερ = *intensive as*
 visible; neither is she personally addressed, or considered as able to *over-on*
 hear what is spoken till v. 213. See vv. 173—175. ὡς is *extra metrum*. *may*

97. This line is a paroemiac, ὡς being pronounced, as it often is, as a *stanza*
 monosyllable. See v. 116. πῶς ἂν = *utinam*.

98. τοῦδ' ἐκεῖνο, "that is it," i.e., "that I spoke of but now." So τοῦτ' *for*
 ἐκεῖνο is used, Eur. Or. 804.

99. δὲ is used because the same word κινεῖ is repeated twice. See *εἰς*
 also v. 131.

101. πελάσῃτε is here used intransitively. In v. 91 it was transitive.

106. ἀρχῆς ἐξαίρομενον is put, according to Pflugk for ἀρχόμενον, and
 = "which is now only in its beginning;" a translation which is sup-
 ported by v. 60. Paley supposes σμικρὰς to be implied in consequence
 of the occurrence of the opposing phrase μέζονι θυμῷ below, and trans-
 lates, "springing from a small beginning." Hermann's punctuation,
 δῆλον δ' ἀρχῆς, and supposition that ἀρχῆς is put for ἐξαρχῆς, is more
 strained than either of the above.

107. ἀνάψει, "will burst into a blaze," is here used intransitively.

113. στυγερὰς, "hated" by Jason.

115. This verse is brachycatalectic. For the monosyllabic pronounci-
 ation of ὡς, see v. 97.

116. τί, "in what respect?"

118. μή, "for fear that."

120. ὀλίγ' ἀρχόμενοι, κ.τ.λ., "but little ruled and ruling much." So
 Byron speaks of Lara as *19. πῶς - maybe*

Left by his sire, too young such loss to know,
 Lord of himself, that heritage of woe.

121. χαλεπὴς ὄργας μεταβάλλοντα. The allusion evidently is, as Paley
 says, to Creon's jealousy of Medea's children, and determination to
 banish them from Corinth, before his daughter's marriage with Jason
 is carried out. This feeling then it is which Creon will "find it hard
 to lay aside."

122. ἐπ' ἴσοις, "on conditions of equality." To be equal before the
 law, this is what Euripides says everybody has a right to. For his
 fondness for introducing his political views without particularly caring
 how or when he brings them in, see note on Hec. 607.

123. μεγάλως, "in a high position."

125. τῶν γὰρ μετρίων depends on τοῦνομα. For the sentiment, see
 Hor. II. Od. x. 5—12.

Auream quisquis mediocritatem

Diligit, tutus caret obsoleto

Sordibus tecti, caret invidenda

Sobrius aula.

Sæpius ventis agitur ingens

Pinus: et celsæ graviore casu

Decidunt turres: feriuntque summos

Fulmina montes.

Porson quotes Herod. III. 80. πλῆθος δὲ ἄρχον, πρῶτα μὲν, οὐνοῦ
 τῶν κἀλλιστον ἔχει, ἰσονομίην.—νικᾷ therefore = "it is best."

127. τὰ ὑπερβάλλοντα, "excess of power."

128. οὐδὲνα καὶρὸν δύναται θνητοῖς, "avails mortals at no fitting

time;" i.e. "does them no good." So Pflugk and Paley.--δὲ, "but on the contrary."--ἀπέδωκεν, "is wont to send or pay back." For this meaning of the aorist, see note on Hec. v. 598.

130, ἀπ' ἔδωκεν = gnomic aorist.

130 - House of Atreus & Labdaccus -

SCENE II.

131—212. A chorus of Corinthian ladies, having heard Medea's groans of grief, enters to inquire how she fares; expresses a hope, in answer to her repeated imprecations on her husband, that she will cease to care for him, as no longer worthy of her, and then persuades the nurse to go into the palace and ask Medea to come out to listen to the words of sympathy and friendly counsel that they are ready to offer. While the nurse goes out to execute their wish, they sing a short strain, descriptive of Medea's desolate state.

The metre used in vv. 131—137, which form the first part of the *παρόδος*, or *entrance-song* of the Chorus is anapaestic in the first two lines, and dactylic in all the rest, with the exception of the last, which is iambic. The rapidity of movement thus given to these lines, indicates the haste with which the Chorus rushed in at the sound of Medea's lamentations.

131. For the reason of the use of δὲ in this line, see note on v. 99.

134. ἐπὶ, "while standing near on the way to the orchestra." Paley proposes ἀπὸ.—ἀμφιπύλου μελάθρον. There were two doors to the palace; the outer one, communicating with the street, called αἰλεις θύρα, and the inner one, communicating with the γυναικῶν, or γυναικωνίτις, called the μέταυλος, or μέσανυλος θύρα—ἔσω must be joined to γόν. / 35 - 4 I rejoice not at it - my lady

137. φίλον, i.e. δάμα understood from δώματος.

139. οὐκ εἰσὶ δόμοι, "there is not any house," i.e. the house (or family) is ruined. So we say "the house of Brunswick," meaning "the family of Brunswick." The change from the singular to the plural is remarkable.—τὰς "all such things."

140. τὸν μὲν, i.e. Jason.

142. οὐδενὸς depends on μύθοις, and οὐδὲν, "not at all," on παραβαλλομένα.

146. καταλυσάμην is transitive in the middle voice, and governs βιοτὰν, which must be repeated after προλιποῦσα.

148—159. This ode begins with three lines of irregular anapaestic measure, to express the excited feelings of the Chorus (who must still be looked on as in motion), and then, for the most part, melts into choriambic or glyconic measure, to express the gentler and sadder utterances of the subsequent lines.

149. νύμφα may be applied, as Pflugk remarks, to any woman married to a man in lawful matrimony.

151. τίς σοί . . . ἔπος . . . σπεύσει, "what love is this which will hurry on upon you, &c."

155. σεβίζει, "does homage to." So "to worship" is used in our marriage-service.

156. τόδε="thus," or "because of this;" is the acc. after χαράσσου:

157 - ἀπλάτων = awful

κοίτας - heish - home - κείμ -

as is frequently the case after intransitive verbs in the case of a neuter pronoun.—So *τάδε* is used in the next line.—*χαράσσου*, “be angry;” lit.: “be sharpened.”

157. *συνδικήσει*, “will be thy advocate.” It is generally opposed to *συνήγορος*, “the counsel for the prosecutor.”

161. *ὅρκους*, i. e. the oaths Jason swore that he would cherish and be faithful to her, before she ran away with him.

164. *αὐτοῖς μελάρους*, “together with the palace itself.” For this use of the dative with *αὐτός*, and without *σύν* to signify accompaniment, see Matt. Gr. Gr. § 405. obs. 3.

165. *πρόσθεν*, *ultra*. Hermann quotes Hom. III. 229:

δύπλοτεροι πρότεροι ὑπὲρ ὅρκια πημήνεια.

and adds that when two parties had bound themselves by oaths, and one broke his faith, the other, according to Greek notions, was quite justified in doing the same, a view which it is needless to say, though a natural, is not a Christian one.

166. *ἀπενάσθην* aor. from *ἀπονάω* or *ἀποναίω*.

167. *κάσιν*, i. e. *Absyrtus*. Medea cut him into pieces, and strewed his limbs in the way, in order to detain her father, who was nearly intercepting them in their flight. See an allusion to a similar effect produced by the dead body of Asahel in II. Samuel ii. 23.

169. *Ζῆνα*. Medea had in effect called on Zeus when she spoke of broken oaths, Zeus being the avenger of them. See Paley's note on v. 160, in answer to the old Scholiasts, who found a difficulty in the matter.

170. *ταύλας*. So Hom. iv. 84, *Ζεὺς ὅς τ' ἀνθρώπων ταμίης πολέμοιο τέτυκται*. So also Virg. *Æn.* I. 731. “Jupiter! hospitibus nam te dare jura loquuntur.”

173—183. These lines are antistrophic to vv. 148—159.

173. *πῶς ἂν* = *utinam*.

178. *τὸ ἐμὸν πρόθυμον* = ἡ ἐμὴ προθυμία, the article and the adjective being equivalent to a substantive.

180. *βασά νιν πόρευσον*, “go and fetch her.”

182. *φίλα* agrees with *τάδε*, and is not the vocative singular as Porson thought. So Hermann. Klotz, reading *σπεῦσαι*, makes *φίλα τάδε* refer to *σπεῦσαι* (“this friendly message, namely, to hasten”): according to the well-known use of *ὅδε* to refer to what follows. *τι πρὶν κακῶσαι* is a correction of Hermann's for the sake of the metre, for *πρὶν τι κακῶσαι*.

185. *φόβος εἰ*, “there is a fear whether.” Pfugk quotes *Facit. Ann.* I. 11. “Patres, quibus unus metus si intelligere viderentur, in questus, lacrimas, vota effundi.”

187. *ἐπιδώσω*. *Επιδιδόναι* = “to give over and above,” and hence “to give freely.” So *ἐπίδοσις* is a free-gift to the state, not a compulsory tax.

188. *δέρυγμα* is the cognate accusative after *ἀποταυροῦται*. “She lowers (like a bull) with the eye of a lioness that has young;” the image of the bull which is inherent in *ἀποταυροῦται* retiring into the background, as if often the case in compound words. See for instance the word “handkerchief” in English.

190. *προφέρων* here simply means “putting forth, saying.”

191. σκαίους κ.τ.λ. Campbell has given the following paraphrase of the thought involved in this and the following lines :

Tell me, ye bards, whose skill sublime
First charmed the ear of youthful Time,
With numbers wrapt in heavenly fire ;
Who bade delighted Echo swell
The trembling transports of the lyre,
The murmur of the shell ?
Why to the burst of Joy alone
Accords sweet Music's soothing tone ?
Why can no bard with magic strain,
In slumber steep the heart of pain !
While varied tones obey your sweep,
The mild, the plaintive, and the deep,
Bends not despairing Grief to hear
Your golden lute with ravished ear ?
Has all your art no power to bind
The fiercer pangs that shake the mind,
And lull the wrath at whose command
Murder bares her gory hand ?
When flushed with joy the rosy throng
Weave the light dance, ye swell the song.
Cease ye vain warblers, cease to charm !
The breast with other raptures warm !
Cease till your hand with magic strain
In slumbers steep the heart of pain.

195. ἡδροντο. This verb in the middle voice generally means "to procure." But here it would seem to mean the same as it often means in the active voice, "to invent." See Æsch. P. V. 460 and 469.

197. ἐξ ὧν refers to λύπας—θάνατοι=violent deaths. See Soph. Œd. Tyr. 497.

200. κέρδος, i. e. κέρδος ἂν εἴη. 202. *strain the voice*

201. ἵνα, "where."

205. This line consists of a dochmius, followed by an iambic tripodia. The first two syllables of ἰαχὴν form one long one.

206. This line and v. 211 are iambic dimeters. λιγυρὰ ἄχρα μογερά is the accusative of cogn. sign. after βοᾷ, which again governs προδόταν as the object of the wailing accusation. Elmsley quotes for similarity of construction Soph. Trach. 49.

Δέσποινα Δράνεια, πολλὰ μὲν σ' ἐγὼ
κατείδον ἤδη πανδάκρυτ' ὀδύματα
τὴν Ἡράκλειον ἐξοδὸν γοῶμένην.

207. This line is dactylic with an amphibrachys prefixed.

208. This line is a trochaic dimeter. θεοκλυτεῖ . . . Θεμιν, "calls on the goddess Themis." Themis is sometimes called the daughter, and sometimes the wife, of Jupiter, in consequence of the close connection that all law and order must have with the fountain of Deity.

209. This line consists of a trochaic monometer, preceded by a long syllable, and followed by dactylic feet. See Dindorf.—ἀνιν ἐβασεν,

205. ῥο' α υ ρ - gen. fullness, abundance.

"who led her," i. e., "the presumed sanctity of the oath, as personified in Themis, led her."

210. This line is dactylic.

211. $\delta\iota'$ $\xi\lambda\alpha$ $\nuύχιον$, "by favour of the night-darkened sea"— $\nuύχιον$. This adjective is used because the flight must have taken place at night— $\kappa\lambdaῆδα$, "the key of the Euxine," i. e., "the strait."

212. This line is glyconic.

SCENE III.

Medea, in compliance with the request of the Chorus, now comes upon the stage; dilates upon the total dependence of women on the caprices of their husbands, and on the wretched state to which she above all women is reduced by Jason's cruelty and ingratitude, and begs the Chorus to promise not to betray her in her efforts to avenge herself upon him. Just as they have promised to comply with this request, Creon approaches to drive her and her children out of the land at once. She at last obtains a respite of a single day to settle, as he supposes, where she shall betake herself. As soon as Creon is gone, the Chorus, in a short anapestic ode, laments the insufficiency of the time granted. But Medea declares it quite enough to enable her to punish Jason, Glauce and Creon, if only she can in the meanwhile discover some secure place of shelter, after the deed is done. The Chorus, in a series of dactylico-trochaic lines, then proclaims that Jason's evil conduct will have the effect of transferring the ill-fame, that has frequently been the lot of women, on to the shoulders of men, and then in some softly flowing lines, partly glyconic, depicts the desolate position of Medea, who had given up her all for one who was now deserting her. The portion of the play included between the opening of Scene III., and the chorus just mentioned would be called by the Greeks the first episode, as being inserted between the first and second series of choral odes. The choral song, contained in vv. 409—444, constitute the first *stasimon*, or song, that was sung by the Chorus while standing still.

213. $\xiῆλθον$ $\deltaόμων$. See note on v. 96.

215. $\sigmaεμνοὺς$ $γεγῶτας$, "have become (i. e. in the estimation of the multitude) proud."— $\deltaρμάτων$ $\acute{\alpha}πο$, "shrinking from the public eye." at sight

216. $\acute{\epsilon}ν$ $\thetaυραλοῖς$, "occupying themselves in public affairs."—Hermann, however, with Seidler and others, translates: "Novi multos homines austeros, alios quos ipse oculis meis vidi, alios de quibus audiivi;" a version which does not seem to harmonise very well with the context.— $\alphaἱ$ δ' $\acute{\alpha}φ'$ $\acute{\eta}συχου$ $ποδῶς$, κ.τ.λ., "while a third class again who (like the first) remained quietly at home, have incurred the (very different) charge of political turpitude and indifference."

220. $\deltaοτις$, though singular, has $\betaροτῶν$ for its antecedent. See note on Hec. 360.— $\sigmaπλάγχχον$, "the heart."— $\acute{\epsilon}κμαθεῖν$. Notice the meaning of "thoroughly," given by the preposition $\acute{\epsilon}κ$.

222. $\piροσχωρεῖν$, "to give in to in opinion."— $\acute{\alpha}λφτα$ is joined by Paley with $\xiένον$, "a stranger in particular," in opposition to the $\acute{\alpha}νδρς$ mentioned in the next verse. But this seems doubtful.

"You must know among the wolves."

$\delta\iota\alpha$, $\acute{\alpha}\nu\tau\iota$ - $\acute{\alpha}\nu\tau\iota$ - $\acute{\alpha}\nu\tau\iota$ do not

223. ἤνεσα, "I praise." The aorist is used here, where we should use the present, to signify completeness and non-alterability. See notes on v. 272, and Hec. v. 1276.

228. ἐν ᾧ γὰρ ἦν μοι κ.τ.λ., "for he on whom it depended that I should take an unjaundiced view of life." So Shakespeare, Othello, Act iv. Sc. II. *in which my all was to judge*
There, where I had garnered up my heart;
Where I must either live or bear no life,
The fountain from the which my current runs,
Or else dries up; to be discarded thence!

ἐμψυχα = *animate*
Musgrave's conjecture of πάντα γινώσκεις καλῶς seems unnecessary and frigid.

231. φυτόν, "a race." 234. *more grievous than evil.*

232. πρῶτα μὲν has nothing to answer to it, the construction being broken in upon by a fresh sentence introduced by γάρ.

235. ἀγών, "risk, chance."

236. γάρ. Paley brings the meaning of this particle out well. "And woe to her who gets a *bad* husband, for . . ."—ἀπαλλαγαί, "divorces." The Attic law of divorce was, says Pflugk, "difficile ac morosum mulieribus ἀπέλειπον molientibus." For men, however, it was easy enough, as Jason remarks in v. 1375, ῥάδιοι δ' ἀπαλλαγαί.

237. ἀνηνασθαι, "to repudiate, put away," comes from ἀναίνομαι.

244. ὦνρ δ' ὕταν κ.τ.λ. So Byron says: 236. *οὐκ ἐστὶν κλεῖς =*

240. *Man's love is of man's life a thing apart;*
χρηστέται "Tis woman's whole existence. Man may range *disreputable*

The court, camp, church, the senate or the mart;

Sword, gown, gain, glory offer in exchange;

Pride, fame, ambition to fill up the heart;

And few they are that these cannot estrange.

Men have all these resources; we but one, *in what way*

To love again, and be again undone.

241. ἐκ ποχθύνειν ἀκούειν = *practised -*

245. ἔπαυσε, "is wont to free." For this common use of the aorist, see note on Hec. v. 598. *ἀσῆς = satiety - (ennui, &c.)*

248. λέγουσι δ' ἡμᾶς, ὥς . . . = λέγουσι δ' ὥς *ἡμεῖς* . . . the subject of the subordinate clause being used, as often, as the object of the principal verb. *thinking absurdly - holding a wrong*

250. κακῶς φρονούντες of course belongs, as Pfl. remarks, not to μένονται, but to λέγουσι in the line before—ὥς, "as, in as much as." *Ennius, quoted by Klotz, translates, "Nam ter sub armis malim vitam cernere quam semel modo parere."—παρ' ἀσπίδα στήναι, "to go to and stand by," &c.; the preposition παρὰ requiring with the accusative case some reference to motion, either expressed or implied.* *in armed*

252. ἀλλὰ . . . γάρ. See note on Hec. v. 724. *line*

254. κοινωνία. Pfl. reads, with the manuscripts, συνουσία. It is difficult to see why Porson, and others after him, should have been led by the various reading in one manuscript to substitute κοινωνία.

258. μεθορμίσασθαι = ὥστε μεθορμίσασθαι με; "whereto to change my anchorage from this (storm of) misfortune." *to find a haven from*

261. δίκην τῶνδ' ἀντιτίσασθαι κακῶν, "to exact vengeance of my husband for inflicting these evils on me." *this distress*

277. παρὰ ἧς ἀπολλύεται = *perish utterly*

262. τὸν δόντα . . . ἦν τ' ἐγμήματο, "and him (i.e. Creon) who gave his daughter to him, and her (i.e. Glauce) whom he gave in marriage." So Hermann, who says, that as a woman is mostly said, not *γαμηθῆναι*, but *γῆμασθαι*, it is evident that *γῆμασθαι* must mean to give in marriage either one's self or one's relations. Hence ἦν ἐγμήματο = ἐκέλευεν ἦν ἐγμήματο Κρέων. Other editors alter ἦν into ἡ, against the MSS.

264. ἀλκήν, "the fight."

267. δράσω τὰδ, "I will do so;" i.e. "I will be silent," refers to Medea's request that the Chorus will not betray her intention to revenge herself. So Hor. A. P. 200, speaking of the duties of the Chorus, says, "Ille teget commissa." So the Chorus in Eur. Hipp.

713, says, 270. βονλευνινατων - *obj. gen.*

"Ομνυμι σεμνήν Ἀρτεμιν, Διὸς κόρην,
μηδὲν κακῶν σῶν, ἐς φάος δείξειμ ποτέ.

274. βροβεύς λόγον = *author of this sentence.*

272. εἶπον. See note on v. 223. Matth. quotes, as equivalent, the well-known expression, *hoc tibi dictum volo.* *gr. omne arctus*

276. πρὶν here is followed by the subjunctive, because there is a negative in the preceding clause. Where the preceding clause is not negative, the infinitive is almost always used with *πρὶν*. See Matt. Gr. Gr. § 522, c., and vv. 78 and 289 of this play. *βαλὼν = have cast out.*

278. ἐξιάσι πάντα κάλων, "let out every rope," i.e. "crowd all sail (to overtake me)." So πάντα λίθον κινεῖν. So too in Latin, "immittere habenas" is used. See Virg. *Æn.* v. 662.

280. κα. κακῶς πάσχουσ' ὅμως. Porson says: "Qui adversa fortuna utuntur, eos, quorum in potestate sunt, non audent libere alloqui. Sic Hecuba (234) interrogandi veniam ab Ulysse petit." 283. παρὰ πτόχευ. *cloak.*

284. ἐμβάλλεται πολλά τοῦδε δέματος, "many things contribute (their portion) of this fear;" τοῦδε δέματος being the partitive genitive. This seems the best way to explain this difficult line. The common construction, however, would be ἐμβάλλεται πρὸς τὸδε δέμα.

289. See note on v. 276. 290. ἀπ' ἐχέσθαι = *become*

294. δόξα, "my character for ability." *ἀπ' ἐχέσθαι = become*

296. ἐκδιδάσκεσθαι σοφούς, "to get them educated so as to become wise." For this use of the middle, to express what is done at the instigation of the subject, see Matt. Gr. Gr. § 492, c.; and for the proleptic use of the acc. σοφούς, see notes on Hec. v. 499. *Lat. molis rēniz*

297. ἄλλης ἧς ἔχουσιν ἁγρίας = ἄλλης ἁγρίας ἣν ἔχουσιν by attraction; ἦν ἔχουσιν meaning "which they have the blame of." So δυσκλείαν ἐκθήσαντο, in v. 218.—ἄλλης is pleonastic, as there is no other charge of ἁγρία mentioned afterwards. *repent*

304. After this verse, in some editions, comes the verse enclosed in brackets in the present edition. It would seem, however, to be borrowed from v. 808, inasmuch as it is not necessary to the sense here, as Paley remarks, and is necessary in the other place in which it stands.

305. προσάντης, like the Latin *adversus*, means "up-hill," and hence "troublesome."

307. οὐχ' ὧδ' ἔχει μοι, "Non ea est rerum mearum conditio, ut reges lædere sustineam."—Pflugk.

309. ἐξέδου. This word is commonly used of giving in marriage.

294. εἶπον τὰς κατὰ τὴν αἰσθησιν

314. ἡδικοῦμένοι is masculine, though spoken by a woman, because in the plural used for the singular. See note on Hec. 511.

315. κρείσσόνων νικώμενοι. The genitive often follows νικᾶσθαι without a preposition, after the analogy of ἡσσᾶσθαι and other verbs, signifying inferiority or superiority. See Matt. Gr. Gr. § 357.

319. ὥς δ' αὐτως, "and likewise," = ὥς αὐτως δέ.

320. ῥῶν φυλάσσειν = ῥῶν φυλάσσεσθαι. See Matt. Gr. Gr. § 535, obs.

322. ταῦτ' ἄραρε, "this is determined upon." For other second perfects which have a similar meaning, such as κατέαγα, δλώλα, &c., see Matt. Gr. Gr. § 494, 2.

323. μενείς. Many of the manuscripts have μέγης; but the future is commoner, especially where the tense used is not the first aorist. See Paley's note on the passage, and Matt. Gr. Gr. § 519, 7.

324. μή, πρὸς σε γονάτων, "Do not do so, I pray you by your knees." The verb ἱκετεύω, which governs σε, is often omitted, and the pronoun is put between the preposition and its case, much like the Latin phrase, *Per ego te deos oro*. See Matt. Gr. Gr. 465, 3. For γονάτων, see note on Hec. 273.

329. γὰρ, "Yes, I understand that feeling of yours; for," &c.

331. ὅπως ἂν, κ.τ.λ., "That is, I suppose, as events turn out." Elmsley quotes Tro. 1052:

EK. οὐκ ἔστ' ἐραστής ὅστις οὐκ ἀεὶ φιλεῖ

MEN. ὅπως ἂν ἐκβῇ τῶν ἐρωμένων ὁ νοῦς.

334. πονοῦμεν ἡμεῖς, "I it is that am in trouble, not you." κοῦ πόνων κεχρήμεθα, "I am in no need of more trouble," i.e., perhaps, "I am not in a position to bring trouble on others, and so increase my own."

336. μὴ δῆτα τοῦτό γε, i.e. δρᾶσθαι.—ἀλλὰ refers to the request proffered in v. 340, which was before deferred by Creon's interpellation. See Pflugk's note.

341. ᾧ, "in what way," or "by what road," for ὅπρ. Elmsley suggests *of*, the adverb of direction; but it is not necessary. Indeed, he would find fault with *of* too. See note v. 1117.

342. ἀφορμὴν, i.e. μηχανήσασθαι (to be supplied from the next line), "to devise a place of refuge."

349. αἰδοῦμενος, "through showing mercy."—πολλὰ δὴ διέφθορα, "I have in many cases been foolish." For this intransitive use of διέφθορα, commoner in un-Attic than in Attic Greek, see Matt. Gr. Gr. 494, 2, and Hom. Il. xv. 128:

Μαινόμενε, φρένας ἡλὲ, διέφθορας κ.τ.λ.

350. ὁρῶ ἐξαμαρτάνων, "I see that I am doing wrong." For this use of the participle for the infinitive after verbs of the senses, see Matt. Gr. Gr. § 548.

352. θεοῦ, i.e. "the sun."

355. ἐφ' ἡμέραν μίαν, "as long as one day."

356. οὐ γὰρ τι δρᾶσεις, "for in that short time you will be able to effect none of those plans," &c.

360. χθόνα σωτήρα should properly be χθόνα σώτειραν; but when a substantive is joined to another as an adjective, the gender is not

always attended to. Thus Æsch. Agam. 664, *τύχη δὲ σωτήρ ναῦν στελοῦσ' ἐφέζετο*. So Soph. Oed. Tyr. 80, *εἰ γὰρ ἐν τύχῃ γέ τω Σωτῆρι βαίη*.—*σωτήρα κακῶν*. Σωτήρ takes the genitive of the obj., just as *σῶζειν* governs the genitive. Thus Eur. Or. 779, *μολόντα δ' ἐλπίς ἐστι σωθῆναι κακῶν*;

365. *ἀλλ' οὔτι ταύτη ταῦτα*. So Hippol. 41, *ἀλλ' οὔτι ταύτη τόνδ' ἔρωτα χρῆ πεσεῖν*. And Ennius, quoted by Pflugk, translates the passage—

Nequaquam istuc istac ibit : magna inest certatio.

—*μη δοκεῖτέ πω*; “do not yet think that,” i.e. “do not imagine that matters are yet as bad as that.”

369. *εἰ* μη is here followed by a participle agreeing with *με* in the previous line.

372. *ἔξδν*, “it being in his power.” For other instances of such nominatives absolute of impersonal verbs, see Matt. Gr. Gr. § 564. — *ἐλεῖν*, “to destroy, frustrate.”

377. *ὅποια . . . ἐγχειρῶ*, “which I am to put my hand to,” i.e. “which I shall take in hand.”

379. This line is almost a literal repetition of v. 40.

384. *κράτιστα τὴν εὐθείαν, κ.τ.λ.* = *κράτιστά ἐστιν ἡμῶς τὴν εὐθείαν ὁδὸν ἰόντας . . . αὐτοὺς ἐλεῖν*.

386. *εἰεν*, like *φεῦ*, is often *extra metrum*.—*καὶ δὴ τεθνῶσι*, = “well now, suppose they are dead.” So in v. 1107, *καὶ δὴ γὰρ ἄλις βίον ὅ' ἦν κ.τ.λ.* Elmsley quotes Aristoph. Vesp. 1224, *καὶ δὴ γὰρ εἰμ' ἐγὼ Κλέων*, “and now indeed I am Cleon,” i.e. “suppose I am Cleon.”

387. *ἔχεγγους*, “trustworthy, safe.”

389. *οὐκ ἐστι*, i.e. *οὐδεὶς*, understood from *τίς*, in the line but one before.

390. *πύργος*, “place of refuge.”

392. *μέλλω θανεῖν* differs from *θανοῦμαι*, as *moriturus sum* differs from *moriar*, by suggesting the notion of a certain amount of distance of time.

393. *σφε*. See note on v. 33.

394. *οὐ* qualifies *ἀλγυνεῖ* in 397, and is put where it is for the sake of emphasis.

396. *Ἐκάτην*. So Hecate is introduced in Macbeth as the queen of the witches.

397. *χαίρων*, “with impunity.” So *κλαίων*, “not with impunity.” See Eur. Hipp. 1086, *κλαίων τις αὐτῶν ἄρ' ἐμοῦ γε θίξεται*.

398. *γάμους* relates to Jason and Chauce; *κηδος*, “the relationship established by the marriage,” relates to Creon. So Elmsley, who refers back to vv. 366-7, where there is the same distinction between *νομφίους* and *κηδεύσασιν*.—*φυγὰς χθονός*, “banishment from the land.” See note on *σωτήρα κακῶν* in v. 360; though *φεύγειν χθονα* is found, as well as *φεύγειν ἐκ χθονός*.

402. *ἔρπ' ἐς τὸ δεινόν*. So Hec. 516, *ἢ πρὸς τὸ δεινὸν ἦλθετε*;

404. Paley inclines to make τοῖς Σισυφείοις independent of γάμοις, and to translate “to the descendants of Sisyphus,” i.e. “to the Corinthians,” on the ground that the repetition of the article shows that the two things mentioned are quite distinct; and he adds that on this account it has been proposed to read τοῖσδ' for τοῖς τ'. But as Σισυφείοις is used

as a contemptuous name for the Corinthians (Sisyphus's character being none of the best), the repetition of the article with the addition of the conjunction seems to bring Jason into correlation with the descendants of Sisyphus, as being equally contemptible with them. Thus the line, "to the Sisyphæan, aye, and Jasonic bridal," becomes equivalent to "to Glaucus, who is sprung from that wretch Sisyphus, and to that equally contemptible wretch, Jason."

405. *πατὴρ*ς, i. e. *Æetes*.—*Ἥλιου τ' ἄπο*. *Æetes* was the son of *Helios* and *Perseis*.

406. *ἐπίστασαι δέ*, "and thou art well skilled."—*πρὸς δὲ* = *πρὸς δὲ τοῦτοις*, "and besides." With regard to the sentiment that follows, it cannot but strike a modern reader as peculiarly inappropriate in a woman's mouth. Hence *Paley* supposes that it is uttered by *Medea* ironically, as many such a statement is, to give a quasi-justification of her doings on the ground that men always affect to expect such conduct from women, and therefore ought to be dealt with accordingly. *Euripides*, however, was sufficiently hostile to women to trouble himself very little about consistency, when he could hit them hard.

409—444. For the general bearing of this first *Stasimon*, and the metre in which it is written, see the introductory remarks at the beginning of the notes on this scene.

409. *ἄνω ποταμῶν*. *Cicero* (xv. *Ep. ad Att.* 4) quotes these two words as if the lines in which they occur had grown into a proverb: "Si vero etiam *Carfulenus*: *ἄνω ποταμῶν*." That is, "If *Carfulenus* has gone over to *Octavius*, then we may expect rivers to flow backwards, or anything else to happen." So *Horace* I. *Carm.* xxix. 10:

Quis neget arduis
Pronos relabi posse rivos
Montibus, et Tiberim reverti?

416. *τὰν δ' ἐμὰν κ.τ.λ.* = *φᾶμαι δὲ στρέψουσι τὰν ἐμὰν βιοτὰν* (*ὥστε*) *εὐκλειαν ἔχειν*, "whereas fame shall change our (i. e. "woman's," as opposed to *ἀνδράσι* in v. 412) life, so that it may have (that) fair fame (hitherto appropriated by men)."—*στρέψουσι* is *Elmsley's* alteration for *στρέφουσι*, for the sake of both the metre (see vv. 425-6) and the sense. See also *ἔξει* in v. 419.

420. The construction is made up of the two constructions *μοῦσαι λήξουσι παλαιγενέων ἀοιδᾶν*, and *μοῦσαι λήξουσι τὰν ἐμὰν ἀπιστοσύναν ὁμνεῦσαι*, and the passage must be translated—"The muses shall cease from their ancient songs; shall cease, I say, from singing of our faithlessness." The ancient songs in question in abuse of women are such passages as *Hom. Od.* xi. 455, *ἐπεὶ οὐκέτι πιστὰ γυναιξίν*; *Hesiod. O. et D.* 373, *ὅς δὲ γυναιξὶ πέποιθε, πέποιθ' ὄγε φηλήτηρσιν*, quoted by the *Schol.*; and the poems of *Archilochus*.—*ὁμνεῦσαι* is *Ionian* for *ὁμνοῦσαι*. So we have *ἄττευν* in *Hipp.* 167.

423. *ἐν ἀμετέρᾳ γνώμᾳ* would be *ἀμετέρᾳ γνώμᾳ* in prose, depending directly on *ᾤπασε*.—*ᾤπασε θέσπιν ἀοιδᾶν*. See *Hom. Od.* viii. 498.

426. *ἐπεὶ*, "since otherwise," i. e. "if that had not been the case."—*αντάχῃσε* has for its subject *μέλεα*, understood from *μελέων*; "they would (i. e. I would) have echoed back a strain in answer to," &c. So the well-known fable of the lion and the man accounts in a similar way

for the fact that in pictures the man is always represented as conquering the lion.

428. μακρὸς αἰὼν κ.τ.λ. = "The long result of time has much to tell in disparagement both of our condition and of that of men."—πολλὰ μὲν ἀμετέραν ought to be followed by πολλὰ δὲ ἀνδρῶν, as Pfl. remarks. —εἰπεῖν, like ποιεῖν, ἐρωτᾶν, &c., governs two accusatives, one of the person and another of the thing. See Matt. Gr. Gr. § 416.

431. πατρώων has its penultima short. See note on Hec. 82.

432. διδύμους . . . πέτρας, i.e. the Symplegades. See note on v. 1.—δρίσασα, "having passed." Paley quotes the Scholiast, as explaining the term by the word διαστείλασα, "having kept apart," and adding διεξελοῦσα or διαπλεύσασα—ἀεὶ γὰρ ὁ μέσον τινῶν γινόμενος διορίζει τὸ μὲν ἔνθεν, τὸ δὲ ἐνθεν. So Eur. Her. 16, ἄλλην ἀπ' ἄλλης ἐξορίζοντες πόλιν, and Æsch. Supp. 540, πόρον κυματῖαν δρίζει.

435. κοίτας λέκτρων. This and similar pleonastic forms of expression are common with Euripides. Schöne quotes κοίτη λεχέων, Hipp. 154; and λέκτρων εὐναί, Herc. Fur. 798. See also my note on Hec. 927.

439. αἰθερία is used proleptically.

440. σοὶ δ' οὔτε . . . πάρα = σοὶ δ' οὔτε πάρεισι πατρὸς δόμοι, δύστανε, (ᾧστε) μεθορμίσασθαι μόχθων, πάρα being put, as the accent shows, for πάρεισι, and μεθορμίσασθαι being used as at v. 258; on which verse see the note.

442. τῶν δὲ λέκτρων. Most recent editors have substituted σῶν for τῶν, but without manuscript authority. The sense, too, is the same. —λέκτρων is governed by κρείσσων.

SCENE IV.

JASON enters with a moral apophthegm on his tongue; declares that Medea's troubles are all created by the unrestrainedness of her tongue, and offers, in spite of her hatred of him, to provide her with the funds necessary for her exile (vv. 445—464). Medea, in great disdain at his self-righteous tone, recounts all the benefits she has heaped on him, and his ingratitude towards her, and regrets that there is no touchstone by which bad men, like bad gold, may be seen to be such at once (vv. 465—519). Jason in answer says that he owes gratitude to Venus, not to her, for her conduct towards him; that he has more than repaid her by bringing her over to Greece, and thus giving her a Grecian, instead of a barbarian, reputation, and that he married again, not to injure her, but to provide for her and her children (vv. 522—575). Medea then proceeds to prove, and Jason tries to explain away, her charges against him; and finally she rejects with loathing his offers of help, and pursues him with taunts as he retires (vv. 579—622).

This is the second episode, or ἐπεισόδιον, as being between the second and third choral odes.

The second *Stasimon* (vv. 627—662), representing the impression made on the Chorus by the conversation just described, dwells first on the evils of unbridled and excessive love, leading, as it does, to the breach of old ties, and the creation of manifold miseries, and then

turns to the friendless and desolate condition of Medea, expressing sympathy with her, and horror at the conduct of her husband.

For the metre of this *Stasimon* see the general remarks at the commencement of the play.

446. *τραχείαν ὁρήην*. For the idiom by which these words stand as the obj. of the principal verb, instead of the subj. of the dependent one, see note on v. 37.

447. *παρὸν* is nom. abs. See note on v. 372.

448. *κρείσσων*, i. e. *Κρέοντος*.

449. *οὐνεκα* governs a genitive just like the simple *ἐνεκα*, as if its derivation from *οὐ ἐνεκα* were, from long use, quite put out of sight.—*ἐκπεσεῖ*, “thou shalt be banished from.” So in Latin we have *excidere patria*, *excidere regno*. 455. *ἀφ’ ὧν* = would check

452. *σοι*, “by thee.”

453. *ζημιουμένη*. The participle is put for the inf. after verbs of the senses. See note on v. 350. *circumstantial part. of inf.*

456. *ἀνεις*, the past imperfect, is the reading of all the manuscripts, and corresponds to *ἀφῆρουν* and *ἐβουλόμην* in the previous line. Some editors have, however, substituted *ἀνίης*, the present imperfect, though without necessity. For the genitive after *ἀνεις* see v. 420, where *ἀγγειν* governs a gen. *deem the previous*

458. *κὰκ τῶνδε*, “even from this position of affairs,” i. e. “even as things now are.”—*οὐκ ἀπειρηκὼς φίλοις*, “not having given up, been wanting to, my friends;” like the Latin phrase *deesse amicis*. With the same notion of giving up we have *ἀπείπον ἄλγει*. *Hec. 941.*

459. *τὸ σὸν*, “thy interest.” 462. *ἐὺν αὐτῷ* = in its

461. *του* = *τινος*, “anything.”

465. *τοῦτο*, “this,” sc. that you are “wholly vile.” *train -*

466. *γλωσση*, “with my tongue,” is opposed to something like what *Matthiæ* suggests as understood: “*quum manu te ulcisci nequeam*.” Or it may be a mere pleonasm like “*sic ore locuta est*.” *μέγιστον*... *κακόν*, “the greatest reproach that can be hurled against your unmanly conduct,” is in app. to *τοῦτο*. 461-*ἐπεὶ* like *see. yehen.*

468. This verse is repeated again at v. 1324, and is therefore put in brackets by most editors here, as doubtful. *assurance*

469. *θάρσος* is generally used in a bad sense, and *θάρσος* in a good sense. This rule, however, as *Elmsley* observes, is not always followed. He quotes *Soph. Phil. 104*, *El. 479*, *Eur. Supp. 609*. *εὐτολμία*.

472. *μολών*, “in coming.” *hardness*

473. *λέξασα*... *κακῶς σε* = *κουφισθήσομαι ψυχὴν κακῶς σε λέξασα*.

478. *πεμφθέντα*... *ἐπιστάτην*, “sent to become the master.” The allusions in this and the following lines will be made clear by the following quotation from *Smith’s Dict. of Biog.*, art. *Jason*: “When Jason promised *Medea* to make her his wife and take her to Greece, *Medea* gave him an ointment with which he was to anoint his body, shield and spear, and which was to make him invulnerable for one day by fire and iron. She further informed him that from the teeth of the dragon, which he was to sow in the field ploughed by the above-mentioned bull, armed men would rise against him; and she commanded him to throw stones among them, adding that, as they would fight about those stones, they would destroy one another, or it would be easy for him to destroy them.... In course of time Jason arrived at

472 “*ἀναιδέα* = Shamelessness

475. *πρώτων πρῶτον* = to master.

481. $\xi\sigma\omega\xi = \text{guarded}$

480. $\alpha\mu\phi\epsilon'\pi\omega$ = being about,

NOTES ON

NOTES ON
Spartan & Persepolis associated

Iolcos, and delivered the fleece to Pelias. He then dedicated the ship Argo to Poseidon on the Isthmus, and called on Medeia to take vengeance on Pelias for killing his father and mother in his absence. Medeia prevailed on the daughters of Pelias to cut their father in pieces, and boil them, pretending that thereby they would restore him to youth and vigour, as she had before changed a ram into a lamb, by boiling the dissected parts of his body in a cauldron. But Pelias remained dead, and his son Acastus expelled Jason and Medeia from Iolcos."

Acacstus expelled Jason and Medeia from Iolcos." *light*
 σου σοι φῶς ἀσθῆριον, "I held up for you the torch of
 (may be taken as intrusive)

484. Πηλιῶτιν, because Iolcos was situated at the foot of Mount Pelion. 481. Σπειρεας = spire -

485. πρόθυμος μάλλον ἢ σοφωτέρα. Notice that both adjectives are in the comparative. So ταχύτερα ἢ σοφωτέρα. Herod. iii. 65. See Matt. Gr. Gr. § 456. 486- ὥσπερ = as is most kind

487. ἐξείλον, i. e. σοῦ, "from thee."

491. *συγγνωσθὲν ἡν σοι* is the reading of the best and most numerous manuscripts. Dindorf has *συγγνωστὸν ἡν σοι*. But, as Hermann, quoted by Pflugk, observes, the *αἰ* in such constructions may be omitted or inserted at pleasure, and therefore the authority of the manuscripts should be consulted. 496. *ἀλλ' ἔσται ἡμεῖς*

493. $\epsilon\iota \dots \eta$. The reading of the manuscripts is $\eta \dots \eta$. But Hermann has changed the former η into $\epsilon\iota$, on the ground that η is not used for $\piότερον$ in tragedy. This, however, is disputed by Paley and Klotz.

495. *συνοισθα* . . . ὧν, "you are conscious that you are." See note on v. 350, and Matt. § 548, 2, for the two constructions usual with *συνείδεναι*.

497. τῶνδε γονάτων should be τάδε γόνατα, in connection with δεξιὰ χεῖρ, but it is attracted into apposition with the nearer ἧς, or into a quasi-government by ἐλαμβάνου.

500. δοκοῦσα μή τι κ.τ.λ. This is the reading of Dindorf and Porson. But δοκοῦσα μὲν τί, κ.τ.λ. = "although what good am I likely to get from you?" the reading of most of the manuscripts, is in itself at least as good, and has authority on its side.

501. ὅμως δὲ, i. e. κοινῶς ομαι. — und doch —

502. *γράφωμαι* is the dubitative subjunctive. Porson quotes Ennius's translation of this and the next two lines from Cic. de Orat. iii. 58 :—

Quo nunc me vortam ? quod iter incipiam ingredi ?

Domum paternamne, ane ad Peliae filias?

509. This and the two next lines are of course ironical. πολλὰς, "by many women."

514. καλόν γ' *θυειδος*, "a fine story indeed for the reputation of," &c. *θυειδος* had not originally a sinister meaning. See, for instance, *Θηβαις κάλλιστον θυειδος* in Eur. *Phœn.* 821.

515. ἢ τ' ἔσωσά σε = ἐμέ τε ἀλᾶσθαι ἢ ἔσωσά σε.

516. *ds* . . . *þ*, would generally be written *ds* *ðv* . . . *þ*. That the *ðv* is, however, sometimes omitted in prose as well as poetry is shown by Matth. Gr. Gr. § 527, obs. 2. Klotz draws the following distinction between the two forms of expression: "Conjunctivus in ejusmodi

to cure when friends -

locis tum sine *an* particula ponitur, non solum apud poetas, verum etiam apud oratores Atticos, si eventus ponitur tantummodo, res ad experientiam non revocatur. Hinc factum est ut in locis communibus saepius hanc formam orationis habeamus."

518. *ἀνδρῶν* is the partitive gen. after *τὸν κακὸν*; or it may be made to depend on *σώματι*.

519. *χαρακτήρ*. As the stamp on a coin is an artificial process, and not a natural quality, Paley remarks with reason that the metaphor is not well kept up. Elmsley quotes for similarity of sentiment the words of Duncan in Macbeth i. 4:—

There's no art

To find the mind's construction in the face.

524. *ἄκροισι λαίφους κ.τ.λ.* "To avoid the storm of thy mouth-mean wearying talkativeness with the extreme edges of my sail," i.e. "to use all the prudence and forethought that a pilot has to use to escape a storm, which is so violent, that only a reef or two can be let out of the sail."—*γλωσσαλγείν* is "to talk till the tongue aches," and *στόμαργος* is, as Pott, quoted by Liddell and Scott, says, probably only an Attic form of *στομαλγ*. For a similar metaphor, see Aristoph. *Ranæ*, 997.

525.
στόμαργος =
wordy
possess. *τοῦ στόματος*

ἀλλ' ὅπως, ὦ γεννᾶδα,
μὴ πρὸς ὀργὴν ἀντιλέξεις,
ἀλλὰ συστείλας, ἄκροισι
χρώμενος τοῖς ἰστίοις,
εἴτα μᾶλλον μᾶλλον ἄξεις
καὶ φυλάξεις
ἥνικ' ἂν τὸ πνεῦμα λείον
καὶ καθεστηκὸς λάβῃς.

γλωσσαλγίαν =
objective complaint
—tongue-ache—

526. *καὶ* qualifies *ἐπειδὴ* and not *λίαν*, as Pflugk points out by a number of passages in which *ἐπειδὴ καὶ* occurs without the addition of *λίαν*.—*πυργίῳ χάριν*, "exaggeratest thy goodness in saving me." So Aristoph. *Ranæ*, 1004, *πυργώσας ῥήματα σεμνὰ*, "having built the lofty rhyme."

529. *λεπτὸς*, κ.τ.λ., "subtle (and therefore capable of appreciating my argument); but still it is an invidious tale to have to go through." Invidious, indeed! None but a base nature could have used such an argument. 530 - *ἡ νύγκασε* = constrained

533. *ὅπη γὰρ οὖν*. Here *ὅπη οὖν* is to be taken as one word, separated for the time by γὰρ, just like the Latin *quo te cinque modo*.

534. *τῆς ἐμῆς σωτηρίας*, "in return for having saved me," is the gen. of price.

536. This is the favourite argument of slave-dealers. They think that the negroes they tear from their homes should be much obliged to them for bringing them out of barbarism and fetish-worship into that small amount of Christianity and civilisation that they choose to deal out to them. Elmsley, in his note on the passage, shows that this argument had been appropriated by the slave-dealers of earlier times.

532 - *ὁ γ' ὅσομαι* - incipient book-keeping
537. *ἔλκεν ἐπίστασαι*. There is a terrible irony in this statement as coming from the mouth of Jason.

538. *μὴ πρὸς ἰσχύος χάριν*, "not for the advantage of brute-force."

539 - *οὐτὰν* = supplement po. 4
order -

539 - *σοφῆς* = skillful, adroit

541. ἄποσις - account-mention.
 "Full many a flower is born to blush unseen"

NOTES ON

That is, "the laws were made for the good of every one, and not as instruments of oppression in the hands of the powerful." For this use of *πρὸς*, founded on the notion of *σκοπεῖν πρὸς τι*, see Matt. Gr. Gr. 591, c.

539. The second advantage Medea has gained by her acquaintance with Jason is the fame she has acquired by coming into the centre of civilisation.

542. εἴη δ' ἔμοιγε = "utinam mihi sit," &c.

544. γένοιτο. The optative is here used by attraction to the optative εἴη in the apodosis. See Soph. Aj. 1218—1222, *γενοίμαν ἴν' ὕλαεν ἔπεισι πόντου πρόβλημ' ἀλίκλυστον, ἔκραν ὑπὸ πλάκα Σουνίου, τὰς ἱερὰς ὅπως προσείπομεν Ἀθάνας*, where *προσείπομεν* is attracted into the optative by the preceding *γενοίμαν*. So Hom. Od. i. 47, *ὣς ἀπόλοιτο καὶ ἄλλος ὅτις τοιαυτὰ γε ῥέροι*. A similar sentiment to that contained in this and the two previous lines is put by Shakespeare into the mouth of Henry V. before the battle of Agincourt (iv. 3):

546: *for*
in the end
a consolation of
worlds
 By Jove, I am not covetous for gold;
 Nor care I who doth feed upon my cost
 It yearns me not if men my garments wear;
 Such outward things dwell not in my desires:
 But if it be a sin to covet honour,
 I am the most offending soul alive.

547. ἂ δ' εἰς γάμους, κ.τ.λ. = ἂ δέ μοι ὠνείδισας, *ὅτι γάμους βασιλικούς ἐγῆμα*, the two sentences being merged in one. See Matt. Gr. Gr. § 478. Then *ἐν τῷδε* in the next line will refer to the latter of the two, and not to *ἂ μοι ὠνείδισας*. *τὸ ἑαυτοῦ master of myself*

548. δέξω . . . γεγώς. *Δέκνυμι* is commonly followed by a participle. See Matt. Gr. Gr. § 549, 5. *τὸ εὖ εὖ εὖ = adverb skilled*

550. ἔχ' ἥσυχος. This is said in consequence of a movement of impatience on the part of Medea, and = "Do not exclaim till you have heard me out." *555. ἐνὶ στήθεσσι torment yourself*

552. ἀμυχήανους, "unde ægre te expedias." Pflugk.

553. τοῦδε . . . ἦ. There is here a mixture of two constructions, *εὐτυχέστερον τοῦδε*, i. e. τοῦ γῆμαι, and *εὐτυχέστερον ἢ γῆμαι*.

557. ἀμύλλα πολυτέκνος = ἀμύλλα πολυτεκνίας, "a desire to have as many children as possible from his fresh wife."

560. *γινώσκων* must be referred back to *ἦδρον* in v. 553, or to *ἐγώ*, understood in *οἰκοῦμεν*.

561. For a similar sentiment see note on Hec. 1227.

564. *εἰς ταὐτὸ θέλῃν, καὶ ξυναρτήσας γένος* = *τὸ γένος εἰς ταὐτὸ θέλῃν, καὶ ξυναρτήσας αὐτὸ, κ.τ.λ.*—*εἰς ταὐτὸ θέλῃν* = "eodem loco utramque sobolem habere." Pflugk.

565. γὰρ. The force of this particle will be seen, if we add the implied clause, "And I am quite right in this view of the case, for," &c.—*σοὶ τε γὰρ παῖδων τί δεῖ*, "for what need have you of fresh children?" Or, if we read *τι δεῖ*, the meaning will be: "for both you have some need of fresh children to protect your own and, &c."

573. τίθεσθε, "you consider."—*γὰρ* = "Yes, we could have very well done without women, for," &c. The sentiment that follows, finds, as might have been expected, an echo in Milton, Par. Lost, x:

549. *powerful*

555. *ἀμύλλαν - first punishment*
the violence

Oh why did God,
Creator wise, that peopled highest heaven
With spirits masculine, create at last
This novelty on earth, this fair defect
Of nature, and not fill the world at once
With men, as angels, without feminine?

577. *παρὰ γνώμην*, "against your wish," or "against your expectation."

579. *ἢ πολλὰ πολλοῖς*. This is directed against the love of the Athenians for sophistical argumentation and oratory. Euripides, however, is not exempt from the fault he here aims a blow at. See note on Hec. 1131.—*πολλοῖς διόφορος*, "differing from many." For *διόφορος* with the dative, see Matt. Gr. Gr. § 366, obs. 3.

580. *ἐμοί*, "in my opinion."

582. *τᾷδικ' ἐδ' περιστελεῖν*, i. e., "that he will make the worse appear the better reason." See the discourse between the *δικαῖος λόγος* and *ἄδικος λόγος* in Arist. Nub. 889—1104.

583. *οὐκ ἄγαν σοφός*, "not really wise," inasmuch as his worldly wisdom is sure to prove itself sooner or later to be nothing better than folly.

584. *ὥς*, "and so," "wherefore."—*σὺ . . . μὴ γένη*, "do not you be," &c.

585. *ἐκτενεῖ σε*, "will stretch you on the floor," i. e. "will prove you to be in the wrong." So we talk of "flooring a person in argument," with the same reference to wrestling.

590. *τολμᾷς*, "endurest." See note on Hec. 326.

591. *σ' εἶχε*, "held you back from telling me."—*βάρβαρον λέχος*, "your marriage with me, a barbarian."

592. *οὐκ εὐδοξον ἐξεβαίῃ σοι*, "was turning out discreditable to you." This is, of course, to be understood subjectively, i. e. in Jason's opinion.—*πρὸς γῆρας*. The force of the preposition is brought out well by Pflugk's translation: "si ad senectutem usque retinendum esset."

594. *λέκτρα βασιλέως*, Elmsley says, always means a king or a king's wife, and he therefore reads *βασιλέων*; though *βασιλέως* is the reading of the manuscripts, and it seems hard to prove that *λέκτρα βασιλέως* can never mean "a king's daughter," if the poet wishes it, especially if the context clearly points out that that is the meaning, and thus removes all ambiguity.

595. *θέλων* should strictly be *θέλοντα* to agree with *με*; but it is put in the nominative, as if *ἔγγραμμα* had preceded.

598. *λυπρὸς*, "inwardly wretched."—*εὐδαίμων*, "outwardly prosperous." And yet in v. 1230, *εὐδαίμων* is "inwardly happy" in opposition to *εὐτυχής*, "outwardly prosperous," just as we might oppose "blessedness" to "good luck."

599. *ὄλβος* also is "outward prosperity."—*κνίζοι* = *κνίζει* or *ὃν κνίζῃ*, the optative being put for the indicative or subjunctive by attraction to the optative, in the line before. See notes on v. 544 and v. 659.

600. *οἶσθ' ὥς μετεύξει*, κ.τ.λ., "do you know how to alter your wishes and so show yourself to be wiser." That is, "try to alter," &c. See Hec. 225, *οἶσθ' ὅδ' ὁ δρᾶσον*, and the note on it.

605. *αὐτῷ* is imperative.

606. *γαρά* is imperative. The use of the active voice shows that she is thinking

2nd. pers. sing. 1st. aor. mid. impf.
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of her husband's conduct rather than of anything she might do; γαμεῖν being used, like *ducere* in Latin, for the man, and γαμεῖσθαι, like *nubere* in Latin, for the woman; as in the well-known line, ἐκείνος οὐκ ἔγνηεν, ἀλλ' ἐγήματο.

608. καὶ σοῖς, κ.τ.λ. = either "Yes, and in cursing them I curse your family too," where ἀπαία is taken actively; or "Yes, but I am cursed by your family in turn," in which case ἀπαία would be taken passively. If the latter interpretation be preferred, see for the dative σοῖς δόμοις, "at the hands of your family," the note on Hec. 309.

609. ὧς, i. e. ἵσθι ὧς. See note on Hec. 400.—ὁ κρινοῦμαι σοι, "I will not quarrel with you."—τὰ πλείονα, "the more," i. e. "the more that I could say if I would;" unless we are to suppose with Matt. Gr. § 266, obs., that τὰ πλείονα is here simply put for πλείονα.

612. ἔτοιμος, i. e. ἔτοιμος εἰμί.

613. ξένοις πέμπειν σύμβολα. People who became guests, friends to each other, on parting used to break a die (ἀσπράγγος, or in Latin, *tessera hospitalis*) in two, and each keep one half, that they or any member of their families on meeting again might give proofs of their identity, and claim a renewal of the connection. See Smith's Dict. Ant. art. Hospitium. So rustic lovers in our own country divide a sixpence in two, each keeping one half as a pledge of fidelity.

618. So Virg. ii. 49:

615—

gain something better —
Timeo Danaos vel dona ferentes.

619. ἀλλ' οὖν = "Be it so then; but still," &c.

622. ἀπωθεῖ, "you push away from yourself."

625. ξὺν θεῷ, "with the good will of the god," and therefore with the certainty that he will help to bring it about.

627. ὑπέρ, "over and above what is enough," is used adverbially to strengthen ἄγαν.

628. παρεδωκαν, "are wont to bestow."

629. Observe that the quantity of the last syllable of this dactylic line is counted long, though the next line begins with a vowel.

630. ἄλῃς, "in moderation."

633. χρυσέων τόξων = ἐκ χρυσέων τόξων. χρυσέων is here an anapaest, as it corresponds to the last three syllables of ἀπτολέμους in v. 641. So χρυσέων is an anapaest in v. 978. See Elmsley's note for more examples of the shortening of the first syllable of χρύσεος.

634. οἰστόν is dissyllabic here.

635. σωφροσύνα, "moderation."

637. ἀμφιλόγους, "leading to mutual recriminations."—ὄργας depends on προσβάλαι.

639. ἐπὶ, "for, on account of."

640. σεβίζουσα, "honouring, preferring."

642. δέξφρων, κ.τ.λ., "being quick of judgment, may she decide the question about the marriage bed," i. e., "decide in favour of Medea;" or else, "may she distinguish the marriages of women," i. e., "make the right woman marry the right man." The latter seems more agreeable to the context.

645. ἀμαχανίας, "of poverty." Schöne quotes the well-known answer of the Andrians to the Athenians (Herod. viii. 111), that they had two goddesses who would never leave the island, Πενία and

Ἑστία

'*Ἀμνηστία*, and would not allow them to give the money demanded of them.

647. *οἰκτροτάτων ἀχέων* depends on *αἰῶνα* as the gen. of quality.

648. *πάρος δαμείην ἡμέραν τάνδ' ἐξανύσασα*, *hoc die perfuncta prius moriar*, nihil aliud esse apparet quam : *moriar potius quam hunc diem exegerim*, according to Hermann. That is to say, *ἡμέραν τάνδ' ἐξανύσασα* = *πριν ἐξανύσαι τήνδε τὴν ἡμέραν*. However, as it is difficult to think this even on the authority of Hermann, it seems better to understand, with Paley, by *ἡμέραν τάνδε* not "the day of poverty," but "this my present state of life." So too Matthiæ seems to understand it, Gr. Gr. § 455, obs. 9.

650. *ὑπερθεν ἤ*, "greater than."

654. *φράσασθαι*. See note on Hec. 546.

659. *ἀχάριστος ὄλοιτο*, "*pessime pereat*;" nam *ἀχάριστον* dicitur quidquid grave est et invitum. Pflgk.—*δῖω πάρεστι*, rather than *δῖω παρῆν*, according to the construction noted in vv. 598, 599, because a definite person, viz. Jason, is in the mind of the Chorus. Hence the use of the indicative.

660. *καθαρὰν ἀνοίξαντα κληῖδα φρενῶν* is equivalent to "having unlocked the thoughts of her heart and shown them to be pure." So Pflgk says: dictum videtur pro *καθαρὰς ἔχοντα δεῖξαι φρένας*. Gray seems to have had these words in his mind when composing the well-known lines :—

Thine, too, these golden keys, immortal boy !
This can unlock the gates of joy ;
Of horror that, and thrilling fears,
Or ope the sacred source of sympathetic tears.

SCENE V.

ÆGEUS, king of Athens, enters on his way from Delphi to Trœzen; sympathises with Medea; promises her a safe refuge at Athens, and, having obtained from her an assurance that she can gain him the offspring he is desirous of, returns at once homeward (vv. 663—763). Medea, now having obtained the asylum she had been wishing for, is in a position to execute without impediment the plan of revenge she has been brooding over. This she accordingly explains to the Chorus at length (vv. 764—810). The Chorus, aghast to find that the slaughter of her own children forms part of her plan, tries to dissuade her, but in vain, and Medea, refusing to argue the point any further, sends for Jason (vv. 811—823).

This portion of the play forms the third episode as occurring between the third and fourth choral odes of the play.

The Chorus then break forth into the third *Stasimon* (vv. 824—865); wherein in the former half they sing the praise of Athens, and in the second half express doubts whether so holy a city can receive Medea, if she becomes unholy by the murder of her own children, and therefore entreat her once more to draw back from her purpose.

665. *ἄφρων* object inf. after *οἷος*
 668. *ἄφρων* object inf. after *οἷος*

For the metre of the Chorus see the general remarks at the beginning of the play.

665. Pandion the second, one of the eponymous heroes of Attica, had a statue at Athens. Why Euripides here makes Medea call him "wise" was a subject of dispute among the scholiasts. Probably Medea does so simply as a mark of respect to his son, of whom she is about to ask a favour.

668. Delphi was called *ὀμφαλὸς γῆς*, because it was considered to be the central spot of the earth's surface. Two doves were once upon a time, says the legend, let go from the opposite extremities of the earth at the same time, and, flying at the same rate, met at Delphi.

669. For this construction see note on vv. 37 and 248.

671. *ἄκαιδός ἐσμεν*. Ægeus, having married twice without having issue, attributed it, it is said, to the anger of Venus.

675. *σοφώτερ' ἢ κατ' ἄνδρα συμβαλεῖν* is made up of the two constructions *σοφώτερα ἢ κατ' ἄνδρα* and *σοφώτερα ἢ ὥστε συμβαλεῖν*. This is, however, denied by Klotz on the ground that the original line may be explained by supposing the infinitive to be added in apposition, thus: *σοφώτερα ἢ κατ' ἄνδρα ὥστε συμβαλεῖν*. By this he does indeed show that the line can be grammatically explained as it stands, but he does not do away with the fact that it is composed of the elements of the two ordinary constructions mentioned above. See Matth. Gr. Gr. § 632, 6. *subtle terms beyond what to interpret*

676. *θέμις*, like *ἔτοιμος*, is often used without the copula.—For other instances of *μέν*, in interrogative sentences, Paley refers to v. 1129, Hipp. 316, Alc. 147.

677. *ἐπεὶ τοι καὶ . . . δεῖται*, "since in very truth it even requires," &c. The concurrence of the three words, *ἐπεὶ τοι καὶ*, is defended and proved to be of common occurrence by Porson in a very long and amusingly characteristic note.

679. *ἀσχοῦ*, κ.τ.λ., i. e. "to preserve his continence till his return home." Paley. *note the protecting note*

683. Pittheus, King of Troezen in Argolis, had a great reputation for wisdom. Plutarch (a. a. O.), as quoted by Schöne, says that Hesiod borrowed from him the saying: *μίσθος δ' ἀνδρὶ φίλῳ εἰσημένος ἄρκιος ἔστω*. *giving sack*

μίσθος δ' ἀνδρὶ φίλῳ εἰσημένος ἄρκιος ἔστω.

684. *εὐσεβέστατος*. The other sons of Pelops, Atreus, Thyestes, and Chrysippus, were not noted for their *εὐσεβεία*. Pittheus has the same character given him in Eur. Hipp. 11.

686. *τρίβων* here governs the accusative, like the verb from which it is derived, instead of the gen., as might be expected. For other similar instances, see Matth. Gr. Gr. § 346, obs. 3.

687. A *δουρῖξενος*, or "spear-guest-friend," was originally as Pausanias, quoted by Pflugk, says, one who was turned from an enemy into a friend on the field of battle, like Glaucus and Diomed. Here, probably, it means simply "a friend that may be relied on for help in war."

688. This verse is said in a sad and mournful tone, to move attention and pity.

689. *τί γάρ* = *quidnam?* or *nam quid?* "In omni interrogatione

locus est particulae γάρ, quia intelligitur semper *nescio*, vel *dic mihi*, vel simile quid." Herm. ad Vig.

694. ἐφ' ἡμῖν, "in addition to me."—δεσπότιν, "as a legitimate wife." A concubine or wife of the second rank would have been allowable. So Sarah allowed Abraham to marry Hagar, but she would never have allowed him to marry one equal in rank to herself.

695. ἡ γάρ. So most editors read against the manuscripts for ἡ σου, on the ground that ἡ σου is ironical (= ἴσως or ὡς εἴκοι. See Elmsley on v. 1308), and that there is no room for irony in this passage, but rather the expression of astonishment and indignation. Schöne, following Witzschel, proposes, οὐ σου, "Surely he has not," &c.

696. πρὸ τοῦ = πρὸ τοῦτου is a relic of old times, when there was no distinction of form between the article and the demonstrative pronoun.

698. μέγαν γ' ἔρωτα, i. e. ἐρασθεῖς.

699. ἴτω νυν, "Then let him go," i. e. "forget him; blot him out of your heart."

703. μετὰρ' is Hermann's correction for μὲν γάρ, the meaning of which is obviously unsuitable to the context.

704. πρὸς γε = πρὸς γε τοῖς.

705. πρὸς τοῦ = πρὸς τίνος;

707. ἐπὶνεσα. For the meaning of the aorist, as expressing an immediate and settled feeling, see note on v. 223.

708. καρδίᾳ δὲ βούλεται. The reading of almost all the MSS. is καρτερεῖν δὲ βούλεται, which makes exactly the opposite of the sense required. Hence, Paley proposes καρτερεῖν δ' οὐ βούλεται, which, as Porson also sees, was the reading of one of the Scholiasts, who says, λόγῳ μὲν προσποιεῖται, τῷ δὲ ἔργῳ οὐ θέλει κρατεῖν καὶ ἀντέχειν. On the other hand καρδίᾳ is the reading of one MS. and the marginal reading of another; the only objection to it being, that it looks as if it had been adopted in order to get rid of a difficulty.

712. ἐκπεσοῦσαν εἰσίδης. See note on v. 25.

714. οὕτως is often used with the optative to express the condition on which it is wished that the benefit prayed for may be conferred. So, in Hor. I., Carm. III. 1, "Sic te diva potens, Cypri," &c. So, too, l. Prop. xviii. 11,

Sic mihi te referas, levis, ut non altera nostro
Limine formosos intulit ulla pedes.

720. θεῶν, sc. ἑκατὶ, i. e. especially for the sake of those gods who concern themselves about the prayers of suppliants.

722. ἐς τοῦτο, κ.τ.λ., "for as to this I am extinct," i. e. "my house, as I have no heirs, is all but extinct. δίκαιος ὢν = being just."

724. σου προξενεῖν, "to be your proxenus." The πρόξενος differed from the ξένος, as public guest-friendship did from private.

726. Aegeus does not wish to take Medea away with him, for fear he should seem to be willing to pick a quarrel. At the same time, he will not shrink from a quarrel, if it should be brought on by doing his duty to a suppliant who throws herself on the hospitality of his state. This is, of course, a delicate stroke of flattery on the part of Euripides to the Athenians.

728. οὐ σε μὴ μεθῶ = οὐ δέος ἐστὶ μὴ μεθῶ.

"Anything unique is therefore suspicious." (Prof. Buefs.)

NOTES ON

730. ξένος, i. e. Creon and the Corinthians.

731. πίστις, "a pledge," i. e. by means of an oath and solemn assurances.

736. ἄγουσιν, "wishing to drag me."—μεθεῖς ἄν is for μεθείης ἄν. The objection to μεθεῖ ἄν is that it governs the gen., and therefore ἐμοῦ would have to be understood after μεθείο, and ἐμεῖ be governed by ἄγουσιν, though so far from it. In addition to which μεθεῖς ἄν, originally a conjecture of Musgrave's, is now confirmed by the authority of the best MSS. 735. Συγκρίσις = hammered—

737. "But having agreed with me in words, and being under an oath to the gods, you will become my friend, and will not listen to their message (lit. messages by a herald)." Porson reads ἀνώμοτος from the var. lect. of two manuscripts, and then follows Wyttenbach in substituting τὰχ' ἄν πίθοιο for οὐκ ἄν πίθοιο, "cum negativa particula sensui noceat." But as the negative particle is in all the manuscripts, it evidently ought to be left undisturbed, and the reading that stands in the place of ἀνώμοτος, in almost all the manuscripts, tried, as in the text. If, however, Porson's reading be retained, the meaning will be, "But if you have agreed with me in words only, and are not under an oath to the gods, then you may perhaps become friends with them, and listen to their proposals." But besides the want of MSS. authority, φίλος γένοι' ἄν seems evidently, as Pfl. says, to refer more suitably to Medea, and ἐπικηρεύκευμασι, κ.τ.λ., to the city of Corinth.—ἐνώμοτος = ἐνώμοτος ὢν.

744. σκῆψιν, κ.τ.λ., "being able to show some excuse to your enemies (for not surrendering you)."

745. τὸ σόν, "your safety."—ἤραρε is intransitive. See note on v. 322.—ἐξηγοῦ θεούς, "lead off (i. e. recite) the Gods (by whom you wish me to swear)." So in Latin *præire verbis*, "to recite the formula of consecration for others to repeat it afterwards." See Livy, ix. 46, "Coactus pontifex maximus verba præire." Schöne quotes Plaut. Rud. V. 2, 48. "La. Quid jurem? Gr. Quod jubebo. La. Præi verbis quidvis."

746. ὄμνυ for ὄμνυθι. So Arist. Aves, 666. ἐκβαυε καὶ σαυτὴν ἐπιδείκνυ τοῖς ξένοις.

747. Notice the insertion of τε, as if there were a participle in the preceding line for συντιθεῖς to be joined to.

748. δράσειν, i. e. ἐμέ.

752. λαμπρόν 'Ηλίου τε φῶς is the reading of most of the manuscripts. If this be the right reading, it is one of the instances in which τε does not stand immediately after the first word in the sentence. So *que*, in Tibull. i. 3, 56:

Messalam terra dum sequiturque mari.

Dindorf and others, however, have adopted 'Ηλίου θ' ἄγνρον σέβας, a common tragic expression, but very possibly introduced here to get rid of the peculiar position of the conjunction.

753. ἐμμένειν δ σου κλύω, instead of the commoner ἐμμένειν οἷς σου κλύω. There would seem to be a similar absence of attraction in v.

758. On these passages Klotz remarks: "Nempe tum attractio facta non est, si quando singula debebant magis per se ipsa constare; quod uti fieret, consentaneum erat in solemnī jurisjurandi carmine et postea

in ista Medæ non minus solemnî optatione qua prosequitur *Ægeum*." As to the instance, however, in v. 758, as Matth. observes (Gr. Gr. § 328, obs.), *τυγχάνειν* often governs the acc. of neuter pronouns, in which case there would be no neglect of the ordinary rules of attraction.

754. *πάθεις* is the optative, because it expresses a wish, but is in the second person because spoken by Medea, though meant for *Ægeus*. "Mayest thou suffer—what? if thou abidest not by thy oath." i.e. "What dost thou pray that thou mayest suffer, if," &c.

759. Here the Chorus sings a short anapæstic strain (vv. 759—763) in praise of *Ægeus*'s conduct. But it must be remembered that it is said in motion, and is not a stasimon.—*ὁ Μαιας*, the son of Maia, i.e. Mercury, who was *πομπάιος ἄναξ*, "the Lord of escort," from his being the initiator of all journeys of any kind, especially of the journeys of the dead to Hades.

760. *ὦν τε . . . πράξειας = πράξειάς τε ταῦτα ὦν ἐπίνοιαν κατέχων σπεύδεις*.

764. The Scholiast, as quoted by Pflugk, remarks that this line is said in grateful soliloquy to the Beings mentioned in it.

766. *εἰς ὁδὸν βεβήκαμεν*, "we have struck into the right road."

770. "To him will I fasten my stern cable," i.e. "By his means shall I be able to weather the storm."

773. *δέχου δὲ μὴ πρὸς ἡδονὴν λόγους*, "noli expectare læta me dicturam." Pfl.

778. Since the construction is regular, if v. 777 be omitted, and vv. 778-9, retained, or if, on the other hand, v. 777 be retained, and vv. 778-9 omitted, Hermann supposes that v. 777 stood in one recension of the *Medea*, and the other two verses in the other, and that, in the copies we have, the results of both recensions are preserved side by side. Hence Dindorf has put the two latter lines in brackets. If we preserve all three of the lines, we may either with Klotz suppose *γάμους τυράννων οὓς . . . ἔχει* to be put for *οὓς γάμους τυράννων ἔχει*, much as Virgil wrote *Urbem quam statuo vestra est*, for *quam urbem statuo ea vestra est*; or, with Paley, take *γάμους* to be the subject of *εἶναι* in the next line, having *ξύμφορα* agreeing with it, much as Virgil wrote *triste lupus stabulis*. There would still be a change of construction after *λέξω* from *ὥς* with the indicative, to the accusative and infinitive, but that would not be an uncommon thing in Greek. Klotz quotes Thucyd. iii. 3, *ἐσηγγέλθη γὰρ αὐτοῖς, ὥς εἴη Ἀπόλλωνος Μαλόνεντος ἔξω τῆς πόλεως ἑορτή, ἐν ᾗ πανδημεὶ Μυτιληναῖοι ἑορτάζουσι, καὶ ἔλπιδα εἶναι ἐπικιχέντας ἐπιπρῆσαι ἄφρων*. This does not account, however, for the absence of a conjunction before *γάμους*.

781. *λίπουσα* can only mean, if taken literally, what Scholefield says, "having made up my mind to leave;" and the use of the aorist for the future must be accounted for in the same way that the use of similar tenses in the latter chapters of Isaiah are accounted for, by supposing a projection in thought from the present to the time spoken of. Probably, however, Paley is right in supposing a slight slip in consequence of the poet's having intended to write *οὐχ' ὥς λίπω . . . ἀλλ' ὥς κτάνω*.

785. *τήνδε μὴ φεύγειν χθόνα*, i.e. *ὥστε αὐτοὺς μὴ φεύγειν τήνδε χθόνα*.

786. This is omitted by some editors, because it occurs below at v.

949, but it evidently is required here to explain δῶρα in v. 784, and show that it is synonymous with κόσμον in v. 787.

790. τόνδ' ἀπαλλάσσω λόγον, "I dismiss this subject," i. e. "I change the subject."

791. φῶμα. For this use of the aorist where we should use the present imperfect, see note on v. 223.

795. φόνον i. e. μίasma φόνου. Pfl. quotes Hipp. 35, μίasma φεύγων αἵματος Παλλαντίδων.

797. The subject of γελάσθαι is probably αὐτοὺς, the children being, as Paley points out, referred to in τλᾶσ' ἔργον ἀνοσιώτατον, and Medea's fear being throughout that her children should be exposed to the derision of her enemies. See v. 782. She was quite certain that she herself would be able to excite very different feelings.

805. νύμφης τεκνώσει. For the gen. after verbs of producing, &c., see Hec. 380, and the note on it. So *satus, editus, &c.*, govern an abl. in Latin.

809. The same character is attributed by Griffith to Wolsey in Henry VIII. Act iv. Sc. 2.

Lofty and sour to them that loved him not,
But to those men that sought him sweet as summer.

815. Πόσχουσιν is the acc., though σοι to which it refers is in the dat. For other instances see Matth. Gr. Gr. § 536, obs.

817. γὰρ, "Yes, for so, &c."

819. οὖν = οἱ ἐν. The ι is, according to rule, not taken into consideration, and the ο and the ε contract as usual into ου. So οὔμοι for οἱ ἐμοι in Hec. 334.

820. Medea here turns to her nurse, who has followed in her train on the stage. The next verse states the reason why she employs her on this errand.

822. λέξης δὲ μηδέν. Porson edits λέξεις δὲ μηδέν without comment, though μηδέν can hardly stand with the future indicative. Hence Elmsley alters λέξεις into λέξης, comparing Iph. T. 1220. θανμάσῃς μηδέν. Troad. 458. δακρύσῃς μηδέν. Herc. F. 215. δράσῃς μηδέν. Scholefield, however, defends the original reading on the rather theoretical ground that "in λέξεις est mixta quædam vis imperativæ cum affirmativa."

823. δεσπόταις, i. e. Medea herself. The plural is often substituted for the singular in emphatic passages in tragedy, and then the masculine gender is always used, even when a woman is speaking, or spoken of. See note on Hec. 403.—γυνή, "a woman, and therefore able to understand a woman's feelings."

824. Ἐρεχθεΐδαι. The Athenians were so called from Erechtheus, or Erichthonius, the son of Hephæstus, who expelled Amphictyon from the throne of Athens, and succeeded him.—τὸ παλαιόν. See Thuc. I. 2. τῇ γοῦν Ἀττικῇ ἐκ τοῦ ἐπὶ πλεῖστον διὰ τὸ λεπτόγυνον ἀσταςίαςτον οὖσαν ἀνθρώποι φέκουν οἱ αὐτοὶ αἰ.

825. θεῶν παῖδες, as being connected with Erechtheus, who was himself the son of Hephæstus.

826. ἀπορρήτου. See the quotation from Thucydides in the note on v. 824. This boast, however, could not have been made, had the play been written or acted one year later, as in the very year it was brought

meane render-

out (B. C. 431), the Lacedæmonians came and ravaged a large portion of Attica. See Thuc. II. 19, 20. — ἀποφειβόμενοι σοφίαν, "feeding on wisdom." The same metaphor is found in Psalm, cxix. 103, and Psalm, xix. 10.

832. That Harmonia was the mother of the Muses is the graceful invention of Euripides himself in this passage. The mythical Harmonia was the wife of Cadmus; and the mother of the Muses was generally held to be Mnemosyne. Elmsley quotes Hesiod. Theog. 53.

τὰς ἐν Πιερίῃ Κρονίδῃ τέκε πατρὶ μεγάισα
Μνημοσύνη, γουνοῖσιν Ἐλευθῆρος μεδέουσα.

835. ποῶς is the acc. after ἀφυσσαμέναν.

837. χώραν is governed in the acc. by the preposition in καταπνεῦσαι, where the gen. might have been expected. Hence Porson reads χώρας without any observation. Paley quotes Eur. Rhés. 388, καταπνεῖ σε, and well observes that, as κατὰ with the gen. means motion downwards, and with the acc. motion over an extended surface, χώραν suits the context better than χώρας.

840. ἐπιβαλλομένην is in the middle voice.

846. πῶς οὖν, κ.τ.λ. "How then can either a city of such sacred streams (i. e. of such holiness), or a place so conducive of friends (i. e. ready to treat all strangers as friends), receive thee, the destroyer of your children, the unholy one, along with its other guests." The sacred streams are the Cephissus and Ilissus. Pflugk quotes πύργοι διδυμῶν ποταμῶν as a designation of Thebes from Phœn. 824. Hermann objecting to the abnormal position of ἡ (which ought by rights to precede ἱερῶν ποταμῶν, if the translation given above be the correct one), and pointing out that the first syllable of v. 846 occupied by πῶς, ought to be short to correspond to the first syllable in v. 856, proposes to read τῆς, and translates, "Equis te sacrorum fluminum, an urbs, an amicorum prosecutrix regio prolis tuæ interfetricem habebit?"

850. μετ' ἄλλων. It seems to be the simplest way, and to suit the contest best, to take these words with ἔξει, as they are translated above. Pflugk translates τὰν οὐχ' ὅσῳ μετ' ἄλλων, "quem non fas est cum aliis vivere;" which is strained, but not abhorrent from the context. Hermann proposes to change μετὰ into μέγα, and thus make μέγ' οὐχ' ὅσῳ equivalent to a superlative, which is certainly a most infelicitous emendation. Klotz agrees with the Scholiast in taking μετ' ἄλλων with σκέψαι, "Consider along with others the consequences of, &c."

852. αἶρει, "you undertake."

856. πόθεν θράσος, κ.τ.λ. = πόθεν θράσος ἡ φρενὸς ἡ χειρὸς καρδίας τε (κατὰ) τέκνων σέθεν λήψει, δεινὰν (αὐτοῖς) προσάγουσα τόλμαν; The datives χειρὶ and καρδίᾳ seem to be joined with the genitive φρενὸς from a mixture of the construction given above, and the construction πόθεν θράσος ἡ φρενὶ ἡ χειρὶ καρδίᾳ τε λήψει. So Pflugk. Paley alters τέκνων with Reiske into τέκνοις, joining τέκνοις with προσάγουσα. But this seems to be too great an interference with the order of the words.

861. ἄδακρυ μοῖραν σχήσεις φόβου. Klotz pronounces μοῖραν φόβου to be equivalent to destinata cædes, and quotes v. 987, καὶ μοῖραν

859. προσάγουσα = ἀρκηλ, employ.
ἄδακρυ predicate accus.

863- when your children fall as
suppliants.

ἐκεῖται - *Doic* for ἐκεῖτων - *gmp* plur.

θανάτου προσλήψεται δύστανος. The meaning would therefore be, "Wilt thou have thy purpose of slaughter unwept over?" i.e. "Wilt thou refrain from repenting of thy purpose of slaughtering them?" The objection to this rendering is, as Hermann points out, that *σχῆσεις* is considered to be equivalent to *ἔξεις*, which it is not. Hence he proposes to read *φόνον*, governing *φόνον* by *δακρύν* in the sense of *μη δακρύνουσιν*. The sense would then be, *πῶς σχῆσεις μοῖραν τὴν σὴν, ὥστε ἀδάκρυτον φόνον εἶναι*; or, *ὥστε μὴ δακρύνουσιν εἶναι τὸν φόνον*, i.e. "How will you be able to refrain from weeping over the murder?"

864. *τέγξαι χέρα φοινίαν* = *τέγξαι χέρα ὥστε φοινίαν εἶναι*. For this proleptic use of the adj., see note on Hec. v. 782.

865. *εὐτλάμوني* is Hermann's correction for *ἐν τλάμوني*, where *ἐν* would be used in a peculiar way. Pflugk quotes *Æsch. Pers. 28*, where the same alteration of *εὐτλάμوني* *δόξη* is now commonly received for *ἐν τλάμوني* *δόξη*.

SCENE VI.

JASON comes on the stage at his wife's request; and she pretends that she repents her former violence, and wishes him to prevail on Glauce to intercede with her father, Creon, to allow the children to remain behind in Corinth. Jason consents, and she sends them with beautiful but poisoned robes to Glauce, to tempt her to intercede by the beauty and apparent value of the present (vv. 866—375). Jason then departs with the children across the stage to Glauce's house; Medea returns to her own house, and the Chorus, being left alone, lament over the coming catastrophe, and bewail the lot of Glauce, Jason, and Medea herself (vv. 976—1001).

This scene coincides with what would by the Greeks be called the fourth episode, as being between the fourth and fifth choral odes; while the choral ode that comes at the end is the fourth stasimon.

866. *καὶ γὰρ οὖσα*, "for even though you are."

867. *οὐκ ἂν γ' ἀμάρτοις*. Dindorf reads, with the MSS., *οὐκ ἂν ἀμάρτοις*, on the ground that he considers that *ἂν* may be made long. The Aldine edition has *οὐκ ἂν γε*, which Hermann adopts. For other instances of *γε* twice repeated in the same sentence, where two words are required to be made emphatic, see v. 123; Phœn. 554, and Matt. Gr. Gr. § 602. Porson reads *οὐτᾶν*, i.e. *οὗτοι ἂν*, without any authority for the change, though the two words are certainly often confounded. Hermann objects to *οὐτᾶν* besides, on the ground that one would hardly put the strengthening expression *οὐτᾶν*, i.e. *non sane*, after the adversative clause *καὶ γὰρ οὖσα δυσμενής*, "though you are hostile;" whereas, had the preceding clause been *καὶ γὰρ οὖσα φίλη*, "since you are friendly," *οὐτᾶν* might very well have followed.

871. *νῆν*, i.e. "to each by the other."

881. *ἡμᾶς*, i.e. Medea; the plural being used for the singular. See note on v. 823. She probably does not mean to include her children, as (1) she is going to ask Jason to prevail on Glauce to let them remain, and (2) having privately determined to kill them, she speaks in the previous verse as if she had already lost them. For the participle

873. *καλοὶ δόρησα* = abuse, revile, blame.

874. *δυσμεναίνω* = bear ill will, hate.

after a verb of the senses here and in the next line, see Matt. Gr. Gr. § 549, 4.

886. ἢ χρῆν. As χρῆ almost always governs the acc. of the person (though it governs the dat. in Antig. 736), it might be better to connect ἢ with μετεῖναι; but even then, ἦν would have to be understood with χρῆν before ξυμπεραίνειν in the next line, in order to account for κηδεύουσας being in the accusative.

888. κηδεύουσας ἡδεσθαι, "to take pleasure in tending." See the last part of the note on v. 881. See also note on v. 815.

889. ἔσμεν οἶόν ἐσμεν. For this euphemistic way of getting over the direct statement of a disagreeable truth, see note on Hec. v. 873. For the sentiment, see Tennyson's well-known lines:

Weakness to be wroth with weakness, woman's pleasure, woman's pain.

Nature made them blinder motions bounded in a shallower brain.

Woman is the lesser man, and all thy passions matched with mine,

Are as moonlight is to sunlight, and as water is to wine.

892. παρίεμεσθα, may mean either "I give up," or "I entreat, I ask for pardon;" the verb being frequently used in each sense, or rather the two senses running into each other.

894. δεῦτε = δεῦρο ἴτε.

900. This line has two meanings, one for Jason's ear and one for Medea. She says to herself, "How I am revolving in my mind some of my hidden purposes," i. e., "I cannot help thinking, even while kissing my children for almost the last time, of what I must do to them in order to revenge myself on my husband." Jason, however, understands her to say, "How I am revolving in my mind the various ills that may befall them in the dark uncertain future." See for similar double meanings several of Hecuba's speeches to Polymester, as for instance, Hec. vv. 1000, 1021.

901. There is a double meaning in this line also. Medea means that there is no chance of their living a long time to stretch their little arms to her. But Jason thinks she is hoping that they will escape all the cruel chances hidden in the future, and live long to embrace her.

903. So Constance says in Shakspeare's K. John, iii. 1 :

For I am sick, and capable of fears,

Oppressed with wrongs, and therefore full of fears;

A widow, husbandless, subject to fears,

A woman, naturally born to fears.

ἐρέυνα = dat.

904. νεῖκος πατρός, "my quarrel with your father."

906. κατὰ, "down from."

908. ἐκεῖνα, "your previous conduct."

910. γάμους παρεμπολῶντος means either "dealing in other marriages besides his previous one," or "dealing in marriages secretly." The former meaning is perhaps the better one, as Jason would not throw blame on himself. But see v. 587, where Medea finds fault with him for this. παρεμπολῶντος of course pre-supposes πόσεως or πόσεος, understood; and πόσει must be connected with ὁργὰς ποιεῖσθαι. The dative is used because, as Porson remarks, neither πόσεος, nor πόσεως

906. χαλῶρον = pale -
chlorine -

occur in iambic poetry. He, himself, however, follows Aldus in reading *παρεμπολῶντι γ'.*

911. *ἐς τὸ λῶον.* Pfl. quotes Virg. *Æn.* i. 281, "Consilia in melius referet."

912. *ἀλλὰ τῷ χρόνῳ,* "at any rate after the lapse of time, if not before." See, for other instances, Matth. Gr. Gr. § 613, where is quoted Plat. *Phæd.* 91 B, *εἰ δὲ μηδὲν ἐστὶ τελευτήσαντι, ἀλλ' οὖν τοῦτόν γε τὸν χρόνον ἥττον ἀγῆδης ἔσομαι*, where the conditional proposition is expressed, from which *ἀλλὰ* gets a meaning equivalent to the Latin *saltem*.

914. *ὁμῶν*, the reading of all the manuscripts, has been unnecessarily altered by some editors into *ὁμῶν*.

915. *σὺν θεοῖς* = *dis volentibus*.

917. *τὰ πρῶτα.* For the use of the neuter plural as predicate, or in apposition, to the names of persons, see Matth. Gr. Gr. § 438, and note on *Hec.* v. 794.

918. *ἐξεργάζεται*, "is now busied in working out."

920. *ἥβης τέλος μολόντας.* That to which motion takes place is often put in the acc. without a preposition. See Matth. Gr. Gr. § 409, 4, a.

922 *αὕτη* = *Heus tu*. See Soph. *Aj.* 71 and 89. Medea weeps, because she knows the picture Jason draws of the future of her children will never be realised. With this weeping of Medea may be compared the one touch of weakness which makes Lady Macbeth's character possible. See Shakspeare's *Macbeth*, Act ii. Sc. 2.

923 = *turning away your pallid cheek.*
Had he not resembled
My father as he slept, I had done't.

926. *τῶνδ' ἐγὼ θήσω περί* is the reading of most of the manuscripts. Porson and others read *τῶνδε θήσομαι περί*, on the ground that *εἰ θέσθαι* is commoner than *εἰ θεῖναι*. But, as Pflugk, quoting Matth., observes, the pronoun can hardly be dispensed with, because of the emphasis it gives.

928. *ἐπὶ δακρύοις.* Paley quotes the explanation of the Scholiast, *ἔτοιμον εἰς δάκρυα*. This meaning of *ἐπὶ* probably originates from *ἐπὶ* with the dative marking the place where.

931. *εἰσῆλθέ μ' οἶκτος*, sc. *ἐννοουμένην εἰ γενήσεται τάδε*. Pfl.

933. *μνησθήσομαι* = *mentionem faciam*. But Porson reads *μεμνήσομαι*, which, as Scholefield, quoting Matth., remarks, = *recordabor*, a meaning not well suited to the context.

937. *ναεῖν*, i. e. *ἐμέ.*

938. *ἀπαίρομεν.* The metaphor involved in the word is originally a nautical one, *τὴν ναῦν*, or something of the same kind, being understood.

940. *μὴ φέγγειν*, i. e. *αὐτοῦς*. See v. 943.

941. *οὐκ οἶδ' ἂν εἰ πείσαιμι* = *οὐκ οἶδα εἰ πείσαιμι ἂν*, the *ἂν* being admissible with *εἰ* governing the optative, because it qualifies, not the whole sentence, but the verb only. See Alc. 48 for the same inversion of the natural order.

942. *ἀλλὰ.* See note on v. 912.—*αἰτεῖσθαι* here governs the gen. of the person, instead of the acc. So *παραιτεῖσθαι* governs the gen. in v. 1154.

945. If *σφε* be taken as the object of *πέσειν*, this line means, "if indeed she is like other women, ready to listen to a lover's prayers." But if *σφε* be taken as the subject of *πέσειν*, and *Κρόντα* as the object, the line will mean, "if indeed she is like other women, easily able to sway men to her will."

946. *ξυλλήφομαι*, being a verb of participation, governs the gen. of the object. See Matth. Gr. Gr. § 325.

947. *δῶρα* is the object of *φέροντας* in v. 950. *καλλιστεύεται*, being derived from a superlative, governs the genitive.

949. *λεπτόν τε πέπλον*, κ.τ.λ. See note on v. 786.

952. *οὐχ' ἐν*, "not in one respect." In this, and the following lines, notice the undercurrent of fierce and cruel irony.

955. *πατὴρ πατήρ*. See note on v. 405.—*ὄς, suis*. This pronoun is not often used in tragedy. See, however, Elmsley's note for other instances.

958. *οὔτοι μεμπτά*, i. e. "not to be despised," as Jason is intended to understand the words, and "not inefficacious to work out Creusa's death," as Medea means them.

963. *προθήσει χρημάτων*, "she will prefer me (i. e. my wishes about the children), to money."

964. *μή μοι σύ, σο. τοιαῦτα λέξης*, vel, *ἐμποδὼν γένρ*. Pl. See also Hec. v. 408.—*πείθειν δῶρα*, κ.τ.λ. This refers to the well-known line, *Δῶρα θεοῦς πείθει, δῶρ' αἰδοίους βασιλῆας*, quoted in Plato de Rep. 390, E. So Shakespeare says in his *Passionate Pilgrim*:

The strongest castle, tower and town,

The golden bullet beats it down.

966. *κείνης δ' δαίμων*, "Hers is the good fortune." *The god is now*

968. *ψυχῆς* and *χρυσοῦ* are genitives of price. *prohibiting her*

970. *δεσπότην τ' ἐμὴν*. Elmsley and Hermann propose to read *δεσπότην δ' ἐμὴν* on the ground that when the same person is mentioned under different designations, unless *τε* is used with both clauses, the adversative particle, with *μεν*, either expressed or understood, is used rather than the conjunctive. But though this is generally the case, there are yet so many cases in which *τε* is the reading of the MSS. (see Pflugk's note), that it is not safe to lay down any arbitrary canon on the subject. See note on Hec. 534.

981. *τὸν Ἀἶδα κόσμον*, "the deathful ornament." *αὐτὰ* = *αὐτῇ*, as may be seen by the metre. Porson and Pflugk read *αὐτὰ γ'*, to avoid the hiatus.

986. *ἔρκος*, i. e. *δίκτυον*. Elmsley quotes Hom. Od. xxii. 468-9.

Ἵς δ' ὅτ' ἂν ἡ κίχλαι ταυσιπτεροι ἡ πέλειαι.

ἔρκει ἐνιπλήξωσι . . .

989. *ὑπεκδραμεῖται* is a conjecture of Porson's for *ὑπεκφύζεται* to enable the line to correspond to v. 982.

990. The metre of this line consists of a preliminary short syllable, two dactyls and a trochee, and an ithyphallus. *κηδεμών* is here used as Elmsley remarks, out of its proper meaning, for *κηδεστά*.

992. This line is an ithyphallus.

994. Hermann translates:—"Liberis tuis, ignarus letalis eorum vitæ (i. e. mortis a Medea destinatæ), paras uxorique diram necem." Elmsley,

χρ. 976 *line - something, not to be*

978. *ἀναδυσμῶν* = *gen. of desi*

however, followed by Paley, proposes to read *ὄλεθρον βιοτῆς*, and makes *παῖσιν* and *βιοτῆς* both depend on *προσάγεις*, as the two accusatives on the same verb in the Homeric *τί δέ σε φρένας ἵκετο πένθος*; For a parallel passage to *ὀλέθριον βίωσαν* however in the sense of *ὄλεθρον*, see Hec. 1067, and the note on it.

994. This line is dactylic, with three short syllables prefixed, and a trochee in the middle.

995. *μοίρας ὅσον παροίχει*, "quantum a pristina fortuna excidisti." Elm. This line consists of two iambic monometers hypercatalectic.

996. *μεταστένομαι*. For the force of the preposition see note on Hec. 214.

999. *τέκεα* is Hermann's conjecture for *τέκνα*, to correspond with the first three syllables of *ὀλέθριον* in v. 987.

SCENE VII.

THE slave-tutor on entering, and telling Medea that the present has been received by Glauce, and that the children are to be allowed to remain, is surprised that she does not seem rejoiced at the news. She however dismisses him, and then seems for a moment to be about to yield to her maternal feelings. After a short struggle, however, her desire for revenge conquers all her other impulses, and she finally settles herself down to do the horrible deed she has proposed to herself (vv. 1002—1082). This scene forms the fifth episode as being between the fifth and sixth choral odes.

The Chorus, after this exciting speech of Medea's, just mentioned, are unable to stand still in their accustomed place, round the thymele, and sing a stasimon, but march round the orchestra, singing in anapestic measure. It cannot, however, be said that they have communicated their excitement to their song, since that is, as has already been stated in the Introduction, a mere frigid repetition of what Medea has herself said much better in vv. 1025—1037.

1005. After this line follow two placed in brackets by most editors, because they are repeated from vv. 923, 924, with the exception of the substitution of *ἐτρεψας* for *στρέψασα* for grammatical and metrical reasons. If *ἐτρεψας* would have scanned, it no doubt would have been used. As it is, however, *ἐτρεψας* looks very much like what Elmsley calls it, *manifestum vobis indicium*. Klotz, however, defends it by quoting a passage in which *τρέπειν* is used in the sense in which it must be taken here, from Soph. fragm. Rhizot. l. i.

1009. *ἔξοπλίσω χερσὶς ὅμμα τρέπουσα.*

1010. *δόξης εὐαγγέλου* = *δόξης ἀγαθῆς ἀγγελίας*. See Matt. Gr. Gr. § 446, obs. c., who quotes *Æsch. Ag. 262, εὐαγγέλοισιν ἐλπίσιν θυηπολεῖς* for *ἐλπίσιν ἀγαθῆς ἀγγελίας*.

1011. See note on v. 889.

1014. *ἐμμηχισάμην* is put for *ἐμμηχανησάμεθα*.

1015. *κάτει*, "you shall return from exile," is the suggestion of Porson for *κρατεῖς*, the reading of the MSS., in consequence of the

occurrence of ἄλλους κατὰξω in the next line. If κρατεῖς be retained, the meaning will be, as Klotz explains it, "Vinces tamen et superior eris etiam tu aliquando per liberos tuos." But the demand for a verb corresponding in meaning to κατὰξω, from the way in which it occurs in the next line, and for a future by the use of ἔτι, seems to justify the reception of Porson's conjecture.—For the use of πρὸς with the genitive to signify the agent, as if κάτει were a passive verb, see Matt. Gr. Gr. § 496, 3.

1016. ἄλλους κατὰξω = "I shall bring others from exile" to the old pædagogus's ear, and "I shall lead others down to the infernal regions" to herself.

1023. ἀεὶ qualifies ἐστερημένοι.

1026. γαμηλίου εὐνὰς ἀγῆλαι. Schöne quotes as an illustration of the custom alluded to, a description of the espousals of Medea in Apoll. Rhod. Argonaut, iv. 1141, sqq.

ἔνθα τότε ἑστόρεσαν λέκτρον μέγα· τοῖο δ' ὑπερθε
 χρύσειον ἀγλήεν κῶας βάλλον
 ἄνθεα δὲ σφι
 Νύμφαι ἀμεργόμεναι λευκοῖς ἐνὶ ποικίλῃ κόλποι·
 ἐσφόρεον.

1027. λαμπάδας τ' ἀνασχεθεῖν. The custom of accompanying the Bride with torches from her father's house to that of the Bridegroom is well known.

1029. ἄλλως ἄρ', "It is in vain, then, I see, that I, &c." So μάτην ἄρα is very often used. See v. 1262, and Elmsley's note on it, in which he quotes Soph. Electr. 772. Μάτην ἄρ' ἡμεῖς ὡς ξοικεὶν ἤκομεν. Somewhat similar is the lament of Gil Morrice's mother over her son:—

Oft have I by thy cradle sitten
 And fondly seen thee sleep;
 But now I maun gae 'bout thy grave
 A mother's tears to weep.

1034. περιστέλλειν, like the Latin componere, means "to do the last offices to the dead, and clothe him in his grave-clothes."

1035. ζηλωτὸν is the nom. absolute in apposition to the whole of the previous sentence. See Eur. Hec. 1168.

1039. ἄλλο σχῆμα βίον, "another form of life," i. e. "that beyond the grave."

1046. For a similar sentiment, see Shakespeare, Hen. VIII. i. 1.

Heat not a furnace for your foe so hot
 That it do singe yourself.

1049. τί πάσχω; "What passion of the mind do I now feel? i. e. "How is it that I am giving way to pity?"

1051. ἀλλὰ τῆς ἐμῆς κἀκῆς, κ.τ.λ., "but to think of my softness of heart, that I should ever have uttered," &c. The same union of the genitive of exclamation with the infinitive of exclamation is quoted by Matt. Gr. Gr. § 371, δ, as occurring in Xen. Cyr. 2, 2, 3, τῆς τύχης τὸ ἐμὲ νῦν κληθέντα δεῦρο τυχεῖν. The infinitive is used in the same way in Latin. See Virg. Æn. i. 97, Mene Iliacis occumbere campis Non potuisse!

1055. αὐτῷ μελήσει, "he must take care," i.e. "not to come." οὐ διαφθερῶ = οὐκ ἀμβλυνῶ.

1057. τάλαν, of course, agrees with θυμέ, as Paley points out in opposition to Bothe, who supposes it put for τάλαινα. See the same lengthened address to oneself in Psalm xlii. 11, "Why art thou cast down, O my soul, and why art thou disquieted within me; hope thou in God; for I shall yet give Him thanks, who is the health of my countenance, and my God."

1058. ἐκεῖ, "there, where she is going to," i.e. at Athens.—σε, i.e. θυμόν.

1059. A pause must be supposed to occur between this line and the previous one, during which Medea reflects that Creusa is probably now in the agonies of death, and her avengers will soon be after her to punish her, and will be sure to catch, if not her, at any rate her children, and put them to death with every species of insult (καθυβρίσαι). Hence she argues, "as they *must* die at any rate (πάντως), for I cannot get *them* safely off, it is better that I, their mother, should kill them tenderly, than that they should be tortured to death by their enemies." παντὺς—at all events.

1062. This verse and the next occur again at vv. 1240-41. Hence they are rejected by Dindorf here, and by Porson and others there. In both places, however, they suit the context, nor does it seem strange that words so solemn, and announcing so serious a determination, should be twice uttered. The repetition would sound on the ear like the knell of doom. The occurrence of πάντως twice, which is objected to by Paley, seems accounted for by the line of argument that is running through Medea's mind. See the previous line.

1065. κρατὶ i.e. νύμφης.

1067. ἀλλὰ . . . γὰρ. For this elliptical phrase, see note on Hec. 724. τλημονεστάτην ὄδον, i.e. "to exile."

1073. ἐκεῖ, i.e. ἐν Αἰδου. ἐνθάδε, i.e. "on earth." There is, of course,—for those not in the secret—the double meaning of "at Athens," and "here at Corinth."

1074. προσβολή, "embrace," or "kiss." Elmsley quotes Eur. Suppl. 1138, φίλαι προσβολαὶ προσώπων, the epithet φίλαι being used because there are also hostile προσβολαί.

1079. For a similar sentiment, see Shakspeare's Merchant of Venice, i. 2, "A hot temper leaps over a cold decree: such a hare is madness, the youth, to skip over the marshes of good counsel, the cripple." So, too, the well-known passage from Ovid, Met. vii. 20:

Video meliora proboque

Deteriora sequor.

1082. ἀμίλλας, "argumentations," such as we have examples of in Plato's Dialogues. The whole passage is, as Paley says, an apology for putting such sage reflections into the mouths of a Chorus of women; female education being at a very low ebb in Greece.

1084. ἀλλὰ γὰρ. Here, though the reason is given, the conclusion founded on the reasoning is omitted; but it may be easily supplied. "But we may be allowed to entertain these disquisitions, women as we are, for," &c.

1086. πάσαισι μὲν οὐ, "not indeed to all," naturally suggests the

corresponding "but yet to some;" a clause with *μεν* being always followed by one with *δὲ*, either expressed or understood. The reading in the text is Elmsley's conjecture for *παῦρον δὴ γένος ἐν πολλαῖσιν*, κ.τ.λ.

1093. *πρόφerein . . . τῶν γευναμένων*, "excel those who are parents." But Tennyson's doctrine is the sounder one:

'Tis better to have loved and lost,
Than never to have loved at all.

1095. *ἡδὺ* and *ἀνιάρων* are in the neuter singular, though predicates to a plural masculine subject. This, however, is often the case in Greek. See Matt. Gr. Gr. § 437.

1096. *οὐχὶ τυχόντες*, "since they have never had any."

1101. *θρέψωσι* has been altered here by Elmsley into *θρέψουσι*, on the ground that *ὅπως* with the subjunctive means "in order that," and not "how." But it might very well have been translated here in the former way, if the subjunctive had remained, and very probably in the latter way.

1103. *ἐπὶ φλαύροις*, κ.τ.λ., "for bad purposes or for good ones," i. e., as the context shows, "for bad children or for good ones."

1107. *καὶ δὴ*. See note on v. 386.

1109. *εἰ δὲ κυρήσας δαίμων οὗτος = εἰ δὲ δαίμων οὗτος κυρήσας ἔσται*, "if such (ill) fortune should come to pass." What the "ill fortune" is, is shown in the next verse by *θάνατος*. For other instances of a participle following *εἰ*, without the insertion of the copula, Hermann, in a note on Agam. 404, as quoted by Paley, says: "Id recte fieri posse videtur, ut omisso verbo *ἔστω* participium cum *εἰ* conjungatur," and quotes Eur. El. 538:

*οὐκ ἔστιν, εἰ καὶ γῆν κασίγνητος μολῶν,
κερκίδος ὅτῃ γνοίης ἂν ἐξόφασμα σῆς.*

1112. *λύει*. See note on v. 566.

SCENE VIII.

MEDEA enters, anxious to know if her plans have succeeded, (vv. 1116—20). Immediately after, a servant of Jason's comes out of Glauce's house, and urges her to flee at once; but she induces him to tell at full length the scene of Glauce's and Creon's death (vv. 1121—1230). The servant then leaves the stage; the Chorus expresses the pity for Glauce which a well-minded spectator ought to feel, and is afterwards informed by Medea that she is going into her house to slaughter her children herself, instead of leaving them to be slaughtered by others, though she knows the unhappiness that is in store for her thenceforward (1231—50). She then leaves them; and they begin to sing the last stasimon, chiefly in dochmiacs, in accordance with the nature of the subject, as has been already stated in the Introduction. This is divided into three parts; of which the first consists of an appeal to the Sun to prevent Medea from slaying the golden offspring

of the Gods, and to her to abstain at the last moment from committing so foul a crime; the second is responsive to the cries of the children as they are being murdered; and the third expresses horror at the deed when done, quotes the only instance on record of a similar one, and laments that love should be productive of so much that is evil (vv, 1251—92).

The lines included between this and the previous ode form the sixth episode.

1117. *οἱ προβήσεται*. Here *οἱ* is put for *δοι*, as *δς* is sometimes put for *τς*. Elmsley, however, remarks that, though it is usual to say *οἶδά σε δς εἰ*, it is unusual to say *οὐκ οἶδά σε δς εἰ*, because, wherever there is any doubt as to that which is spoken of, the interrogative forms are preferred. Hence he hardly approves of the use of *οἱ* at all in this passage, as doubt is expressed. For the same reason he disapproves of *ῆ* in v. 341.

1123. *ναῦαν ἀπήνην*, "a naval chariot," i. e. "a ship." So *νῆϊον ὄχημα* is used in Eur. I. T. 410. The advice of course is to get into a ship or into a chariot as soon as possible, and run away at once.

1129. For this use of *μὲν* without a corresponding *δὲ* in questions, see note on v. 676.

1133. *μὴ σπέρχου*, "Do not be hasty with me."

1143. *στέγας* = *eis stéγας*.

1144. *θανυμάζομεν*, "look on as our mistress."

1147. *προῦκαλύψατο*, "veiled."

1151. *οὐ μὴ* used interrogatively with the second person of the future indicative is equivalent to a strong prohibition. Thus *οὐ μὴ λαλήσεις*; = "Will you not chatter?" i. e. "Will you not hold your tongue?" "Do hold your tongue." It must be remembered that *οὐ* qualifies each of the five verbs, *ἔσει*, *παύσει*, *στρέψει*, *δέξει* and *παραιτήσεται*, and that *μὴ* belongs only to *ἔσει*. Hence, v. 1151 contains a prohibition, and the next three lines contain requests.

1153. *πόσις* sc. *νομίσῃ*.

1154. For the gen. after *παραιτίσθαι*, see note on v. 942.

1155. *ἐμὴν χάριν* = *mea gratia, mea causa*.

1156. *οὐκ ἠνέσχετο*, "did not remain obdurate."

1157. *ἦνεσε*, "promised." See Eur. Alc. 12, and Hom. Il. xviii. 312.

1161. *σχηματίζεται κόμην*, "arranges her hair."

1162. *ἔψυχον εἰκὼν . . . σώματος*, "the lifeless image (i. e. reflection) of her body."

1164. *ἀβρὸν βαίνουσα*, "walking mincingly," as if conscious of the pretty dress she had on. See Isaiah, iii. 16, "Walking and mincing as they go." *παλλεύκῃ ποδί*. Her foot must not be looked on as unsandalled, but appearing whitely above the sandal. So Schöne.

1166. *τένοντ' ἐς ὀρθὸν . . . σκοπομένην*, "looking at herself towards (in the direction of) her stretched out foot," i. e. to see whether the dress fell in graceful folds. Paley quotes Bacch. 938, *τὰνθένδε δ' ὀρθῶς παρὰ τένοντ' ἔχει πέπλος*, to show that *τένοντα* must here mean the foot and not the neck, as Matthiæ and others have thought.

1168. *λεχρία*, "oblique," i. e. "staggering."

1169. *κῶλα* is the acc. of the part affected.

1170. *μὴ χάμαι πεσεῖν* = *ὥστε μὴ χάμαι πεσεῖν*.

1172. Πανὸς ὄργης. Pflugk quotes what Pausanias x. 23, 5, says of the Gauls, ἐν δὲ τῇ νυκτὶ φόβος σφίσιν ἐμπίπτει Πανικός· τὰ γὰρ ἀπὸ αἰτίας οὐδεμιᾶς δειμάτα ἐκ τούτου φασὶ γενέσθαι. So, too, Bacchus, Ceres, the Nymphs, &c., were supposed to have the power of producing phrensy. Hence, the words *lymphatus*, *ceritus* (according to some), *νυμφόληπτος* and others, and our own word *panic*.

1173. ἀνωλόλυξε, "raised a well-omened cry,—a cry of prayer," much as it used to be the custom to say "God bless you," when any one sneezed, to avert any ill-consequences.—διὰ στόμα. This use of διὰ, with the acc. to signify *through*, is not to be found in prose-writers.

1174. ἀπὸ . . . στρέφουσιν is by *metesis* for ἀποστρέφουσιν.

1176. ἀντίμολπον . . . ὀλολυγῆς, "contrary in sound to the well-omened cry (ὀλολυγῆς) she had uttered before." Pflugk quotes Hesych. T. 2, 744, Ὀλολυγή, φωνὴ γυναικῶν ἣν ποιοῦνται ἐν τοῖς ἱεροῖς εὐχόμεναι.

1177. ἡ μὲν . . . ἡ δὲ, sc. προσπόλων.

1181. ἔλκων κῶλον, *pedem trahens*, is probably put in, as Paley suggests, to show that the man spoken of in the next line as measuring the time by the distance he can traverse in it, is represented as *walking*. δρόμον depends on *τερμόναν*. The Olympic stadium consisted of six πλέθρα, each πλέθρον being a hundred Greek feet. Hence, Glaucus is represented as remaining silent as long as it would take a quick walker to walk from the starting-point (βαλβίς, γραμμὴ) of the Olympic stadium to the goal (τέρμα, τέλος, καμπτήρ).

1183. ἐξ ἀναύδου, "after having remained speechless," is probably, as Paley suggests, independent of ὁμματος, and used just like ἐξ ἀνάγκης, ἐξ ἀέλπτου, and other adverbial expressions.—ἐκ μύσαντος ὁμματος, "after her eye had been closed." Pflugk, however, prefers to supply ὁμματος throughout, quoting the expression, *Luminibus tacitis*, in Vir. Æn. iv. 364. So Soph. Œd. Col. 182, ἀμαυρῶ κῶλφ.

1185. For the dat. after ἐπιστρατεύετο, see Matth. Gr. Gr. 402, a.

1187. ζει is the past imperfect, as if from *ιέω*.

1194. μᾶλλον δις τόσως τ'. "still more; ay, twice as much."—ἐλάμπετο. So Homer uses the passive in Il. xxii. 134. ἐλάμπετο εἰκελος αὐγῇ, and elsewhere; the active voice having been more commonly transitive than intransitive in early times.

1197. κατὰστασις, "condition, appearance."

1200. ὁστῶν must be pronounced as a dissyllable.—ὅστε πεύκινον δάκρυ, "as the gum of the fir-tree comes off from the trunk."

1201. γναθμοῖς . . . φαρμάκων, "under the jaws of the poisonous drugs." So Morgan le Fay, King Arthur's sister, sends a poisoned mantle, thick with precious stones, to her brother; and King Arthur, being warned against wearing it by the Lady of the Lake, puts it perforce on the messenger, "and forthwith the garment burst into a flame and burned the damsel into cinders. When the king saw that, he hated that false witch, Morgan le Fay, with all his heart, and evermore was deadly quarrel between her and Arthur to their lives' end."

1203. τύχην . . . διδασκαλον, "her misfortune our teacher." So the common proverb, παθήματα μαθήματα.

1209. γέροντα τύμβον is equivalent to *τυμβογέροντα*, "one walking with one foot in the grave." So L. and S. quote *capuli decus* from

Plautus. So Aristoph. Vesp. 1365, speaks of *ὥραιαι σοροῦ*, and in v. 1370, says, *τί ταῦτα ληρεῖς ὥσπερ ἀπὸ τύμβου πεσόν;*

1216. *εἰ δὲ πρὸς βίαν ἄγοι*, "*si vero per vim ageret.*" Ita enim Latini ipsi quoque absolute loquuntur. Kl.

1218. *ἀπέστη*, "he gave up the struggle." Valckenaer suggested *ἀπέσβη*, a reading adopted by Porson and others, but without absolute necessity. Indeed, as Paley remarks, it introduces a tautology.

1221. *ποθαινὴ δακρύοισι*, "to be lamented with tears."

1222. *καὶ μοι, κ.τ.λ.* "And let all that concerns you indeed form no part of my discourse." He is afraid to speak of her crime as it deserves to be spoken of; so he will say nothing, but leave her to escape the consequences as she best can. He has, however, so worded the sentence, that it may mean, "I will not speak about any means of escape for you, as you know well how to manage that yourself."

1227. *τούτους*. This pleonastic use of the demonstrative pronoun is common in English, in order to resume what has been previously said, and make the construction plainer.

1228. For the distinction between *εὐδαίμων* and *εὐτυχής*, see note on v. 598.

1239—1241. See the notes on vv. 1062 and 1059.

1245. *βαλβίδα λυπηρὰν βίον*, "the sorrowful starting-post of life," may either mean "the commencement of a life that is henceforth to be dogged by sorrow," or "the sorrowful end of (all that can be truly called) life," as the *βαλβίς* was the goal as well as the starting point in the *δίαυλος δρόμος*. The former, however, is probably the correct translation here.

1251. This verse is a dochmius with a cretic added. The next three lines are dochmiac dimeters. The first syllable of *Ἀελίου* will therefore have to be shortened, as Elmsley, quoting Seidler, remarks. See also Soph. Trach. 835, *πῶς δδ' ἂν ἄελιον ἕτερον ἢ τὰ νῦν ἴδοι*.

1252. *κατίδερ' ἴδере*. For another example of this not unusual repetition of the simple verb after the compounded verb, see Hec. 168.

1255. This line and the next are each formed of a dochmius and an iambic dipodia, though in the latter of the two, which corresponds to *καὶ δυσμενής* in v. 1266, the arsis of the first foot is resolved into two short syllables.

1256. *θεῶν δ' αἵματι φόβος, κ.τ.λ.* "It is terrible for the race of the gods to perish by the hand of man." Medea, and therefore her children too, were sprung from the Sun. See note on v. 406.

1257. This line is a dochmius; and the next four lines are dochmiac dimeters.

1261. *μόχθος τέκνων*, "the labour and anxiety about children."

1267. *φόνος ἀμείβεται*, sc. *φονή*, as Matthiæ thinks and translates, "*cædes cæde permutatur; cædes cædem sequitur.*" But Klotz proposes to understand *χόλη*, to be supplied from *χόλος* in the previous line, so that the meaning would be "Why does rage fall on you, and murder succeed that rage?"

1268. "For grievous to mortals are kindred pollutions (i. e. blood-sheddings)(falling) on the ground; sources of grief (are they) to murderers, in harmony with (i. e. proportioned to) their deeds, falling by divine appointment on their house." Thus *ἄχη* will be in apposition with

μιάσματα, and ξυνφῶδ᾽ and πίτνοντα will agree with ἄχῃ. So Pflugk understands the passage.

1271. It must be remembered that the children are supposed to be speaking from the inside of the palace, the outside of which only is visible to the spectators, according to the well-known rule, that nothing horrible or incredible should be acted visibly on the stage. See Hor. A. P. 185 :

Ne pueros coram populo Medea trucidet.

1273—1275 are dochmiac dimeters corresponding to 1282, 1283, 1286.

1275. The dawdling of the Chorus, at the moment when immediate action alone would be effectual, is necessary for the preservation of the neutral part always taken by the Chorus, but seems intolerable to a modern mind. So the Chorus in the Agamemnon talk about helping Agamemnon till he is past help. See Æsch. Ag. vv. 1343—1371.

1276 is a dochmius corresponding to 1287.

1278. ἀρκύων ξίφους, "the net of the sword," i. e. "destruction by the sword."

1279. This verse is a dochmiac dimeter corresponding to 1290.

1280. This line consists of a dochmius and a proceleusmatic, or foot of four short syllables; with regard to the latter of which it makes no difference, as Dindorf says, whether it be added to this line or prefixed to the next one.

1281. This line is a dochmiac dimeter corresponding to 1292. —ἀπὸ χειρὶ μοίρᾳ, "with fateful stroke given by your own hand."

1283. ἐν φίλοις βαλεῖν τέκνοις is by diæresis for φίλοις ἐμβαλεῖν τέκνοις.

1284. Ino and Athamas were said to have been afflicted with madness by Juno, because they had brought up Bacchus for Jupiter. Euripides here makes Ino leap with her two sons, Learchus and Melicertes, into the sea; but the common story is, that Athamas had killed Learchus, and was going to kill Melicertes, when Ino fled with him and threw herself with him over the cliff to escape from Athamas.

1290. ἔτι, "still," i. e. "after this." Notice that the εἰ at the beginning of the next line should have been printed at the end of this line to complete the dochmius.

1291. πολύπονον. For the scanning of this proceleusmatic, see note on v. 1280.

SCENE IX.

JASON enters to save his children from the avengers of Creon and Glauce, and is informed by the Chorus that they have been already killed by their mother (vv. 1293—1313). On his trying to force the gates of Medea's house, she appears above, with her slaughtered children with her, in a fiery chariot given her by her father, the Sun, from which she mocks at his grief: reminds him of all his evil deeds, fore-

tells the loneliness of his future life, and the inglorious manner in which he is destined to die, and then floats away from him in triumph, while the Chorus utter a few lines, in which they declare that Zeus is the disposer of all things and loves to balk men's expectations by preventing that which is probable from taking place, and bringing about that which is improbable (vv. 1314—1419).

This scene would be called by the Greeks the *exode* (ἐξοδος), as being between the last stasimon and the ἐξόδιον μέλος, or last few lines uttered by the Chorus as they march off the stage.

1296. Compare Hec. 1100—1105, and see the latter part of the note on Hec. 1100.

1300. ἀθῶτος αὐτὴ φεύγεισθαι, "to escape herself unharmed."

1302. οὐς ἔδρασεν = οὔτοι οὐς κακῶς ἔδρασεν. Jason's selfishness comes out strongly in this line. It was nothing to *him* that his young bride and her father were murdered!

1304. μοι is the *dativus ethicus*.

1307. οὐ γάρ, κ.τ.λ., "for, if you did, you would not, &c."

1309. σίθεν must be joined with παῖδες.

1311. Elmsley quotes for similarity of construction, Soph. Aj. 904. ὧς ὥδε τοῦδ' ἔχοντος αἰδῆζειν πάρα.

1312. νιν is here plural. See Matt. Gr. Gr. § 146.

1313. πύλας, i. e. the gates of Medea's palace.

1316. From διπλοῦν κακόν in the line before, it is evident, as Elmsley points out, that this line should be understood as if it ran, τοὺς μὲν θανόντας, τὴν δὲ τὴν ἀποκτείνασαν ἣν τίσομαι δίκην. See also v. 1318.

1317. While the gates are being shaken by Jason, and the terrified domestics are about to unbolt them, Medea appears floating in the air in a chariot, given to her by her father, the Sun, with her murdered children in her arms or lying beside her. With regard to this supernatural mode of arriving at a satisfactory solution of the plot, see Arist. Poet. xv. Φανερόν οὖν ὅτι καὶ τὰς λύσεις τῶν μύθων ἐξ αὐτοῦ δεῖ τοῦ μύθου συμβαίνειν καὶ μὴ ὥσπερ ἐν τῇ Μηδείᾳ, ἀπὸ μηχανῆς.

1323. μέγιστον ἐχθίστη is a pleonastic superlative, something like *chiefest* in old English. The singular form for the superlative adverb is not so common as the plural. See, however, Soph. CEd. Col. 743. πλείστον ἀνθρώπων ἔφυν κάκιστος, and other passages quoted by Matt. Gr. Gr. § 461.

1326. ἀπαιδα is used proleptically.

1331. ἡγόμεν. Ἀγεσθαι, like the Scriptural "to take unto oneself," and the Latin *ducere*, is often used of a man's marrying a woman.

1334. παρέστιον, "even at thy very hearth," i. e. "even while thy guest, and therefore specially sacred from attack by the laws of hospitality."

1337. ἀνδρὶ τῷδε, i. e. ἐμοί. So Eur. Alc. 690, μὴ θνήσχ' ὑπὲρ τοῦδ' ἀνδρός, οὐδ' ἐγὼ πρὸ σοῦ.

1338. σφε. See note on v. 33.

1342. The rock in which Scylla dwelt was near to Italy, while Charybdis was near Sicily. Scylla is here called *Τυρσηνίς*, because the Tuscan sea extended, according to the Greeks, from the north coast of Sicily to the coast of Liguria.

1344. ἀλλὰ . . . γάρ. See note on Hec. 724.

1347. *πάρα*=*πάρεστι*. So also in v. 1408.

1351. *μακρὰν* is an adverb. "*Μακρὰν*, ut cetera adverbia in *αν* desinentia, ultimam producit." Elmsley.

1356. *οὔτε . . . οὔτε* have been altered by Elmsley and Dindorf into *οὐδὲ . . . οὐδὲ*, on the ground that *οὐ* is followed by the latter and not by the former. The alteration is, however, maintained by Hermann to be unnecessary, on the ground that Euripides was thinking of the construction *οὔτε σὺ, οὔτε ἡ τύραννος, οὔτε Κρέων τερπνὸν δίδξει βίοντον*. For a similar irregularity with regard to particles, see v. 1316.

1361. *καὶτῇ γε*, "Yes, and you too."

1362. *λύει*=*λυσιτελεῖ*. See v. 566.

1366. *ὕβρις*=*ἡ σὴ ὕβρις*, the article and pronoun being supplied from the subsequent part of the line.

1374. *στρυγεῖ*, i. e. "You are as hateful to me as I am to you."

1375. *ῥάδιοι δ' ἀπαλλαγὰ*. See note on v. 236. *ῥάδιος* here has only two terminations.

1377. "If you want a divorce, let me have the bodies of my children, and I will release you."

1379. *Ἦρας τέμενος ἀκραίας*. Elmsley remarks that Medea's next words show that the place of burial she had selected was out of the territory of Corinth, and then quotes Livy, xxxii. 23, "*Promontorium est adversus Sicyonem, Junonis quam vocant Acræam, in altum excurrens: trajectus inde Corinthum, septem millia ferme passuum.*"

1382. *σεμνὴν ἑορτὴν καὶ τέλη*. Elmsley quotes the Scholiast as saying "*Ἦραία πένθιμος ἑορτὴ παρὰ Κερυνθίοις*."

1387. *κάρα σόν*. The possessive pronoun is not often found joined with the accusative of the part affected. See Matt. Gr. Gr. § 424, obs. 2, who quotes Eur. Helen. 1192. *λύπη σὰς διέφθαρσαι φρένας*. Pflugk quotes the Scholiast for the manner of Jason's death: "*Ἰστορεῖται Ἰάσων τέλει τοιούτῳ χρήσασθαι· κοιμώμενον γὰρ αὐτὸν ὑπὸ τὴν Ἀργῶ κατασάπεισαν ὑπὸ πολλοῦ χρόνου, μέρος τι ταύτης ἐκπεσὼν κατὰ τῆς κεφαλῆς ἐκρουσεν*."

1396. *μένε καὶ γῆρας*. This is a ferocious speech of Medea's. "Wait till you are an old man. Then you will find out what loneliness is." So Coriolanus is said to have declared that no one could tell all the bitterness of exile, till old age fell upon him.

1398. *σέ γε πημαίνουσα*, i. e. *ἔκταν*.

1399. This is either a confusion of the two constructions *φιλοῦν χρήζω στόματος* and *χρήζω φίλοις στόμα προσπτύξασθαι*, according to Pflugk, or *ὥστε* may be supplied before *προσπτύξασθαι*.

1404. *οὐκ ἔστι*, i. e. *οὐκ ἔξιστι*.

1405. This line is a proof that anapæstic lines must be scanned continuously, like the last two lines in a sapphic stanza. See for instance, Hor. I. Carm. II. 19, 20:

Jove non probante uxorius amnis.

1408. See note on v. 1347.

1409. *ἐπιθόδζω*, "I sit as suppliant about; I pray the gods about," is supposed to be derived from *θαλάσσειν* or *θάσσειν*, "to sit." Dindorf and others however read *ἐπιθεόζω*, "I invoke the gods about."

1413. *μήποτε*. See note on v. 1.—*ὄφελον* is here used for *ὄφελον*. So Æsch. Pers. 915. *εἶθ' ὄφελε, Ζεῦ, κάμῃ, κ.τ.λ.*

1415—19. It is remarkable that these five lines form the *ἐξόδιον μέλος* in the *Alcestis*, the *Andromache*, the *Bacchae*, and the *Helena*, as well as here. Klotz quotes Hermann, as accounting for this; "Qui factum sit ut Euripides quinque fabulas iisdem versibus finierit non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, ubi actorum partes ad finem deductæ essent, tantus erat surgentium atque abeuntium strepitus, ut quæ chorus in exitu fabulæ recitare solebat, vix exaudiri possent. Eo factum ut illis chori versibus parum curæ impenderetur."

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
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